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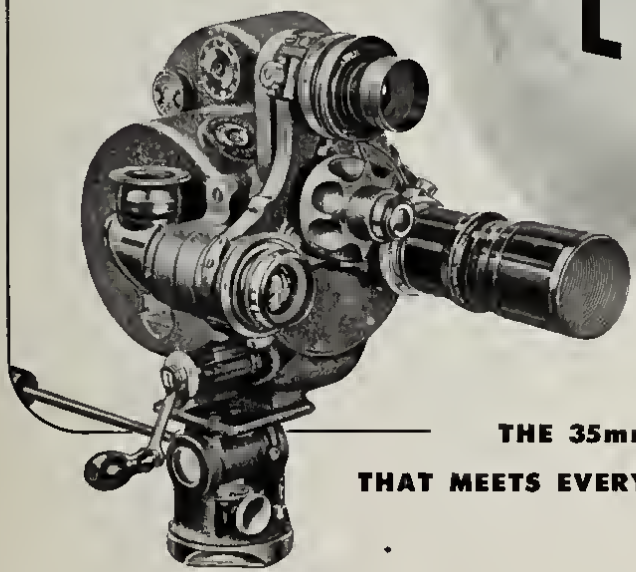

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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 27 JULY, 1946 NO. 7

CONTENTS

Hollywood Acclaims A. S. C. at 25th Anniversary Banquet. 230

Star Personalities Appear for A. S. C. Birthday Celebration . . . 235

Aces of the Camera (DANIEL B. CLARK, A. S. C.) .*By* W. G. C. BOSCO 240

Through the Editor's Finder 242

Cinema Workshop (The Cinematic Idea) . . . *By* CHARLES LORING 244

Filming Today Through Central and South America. *By* E. H. SCOTT 246

Pictorial Interest Is Where You Find It . . . *By* JAMES R. OSWALD 248

World-Wide Documentary Films, Past, Present, Future 250

Among the Movie Clubs 252

The New Norwood Exposure Meter . . . *By* RALPH A. WOOLSEY and CHARLES H. COLES 254

Instructing U. S. Signal Corps Photo Companies, with Major ART LLOYD, A. S. C. 258

Current Assignments of A. S. C. Members 264

ON THE FRONT COVER Maureen O'Hara and Douglas Fairbanks, jr. rehearse a scene for RKO's Technicolor production, "Sinbad." Director of Photography George Barnes, A.S.C. (seated at right beside camera), closely observes the setup.

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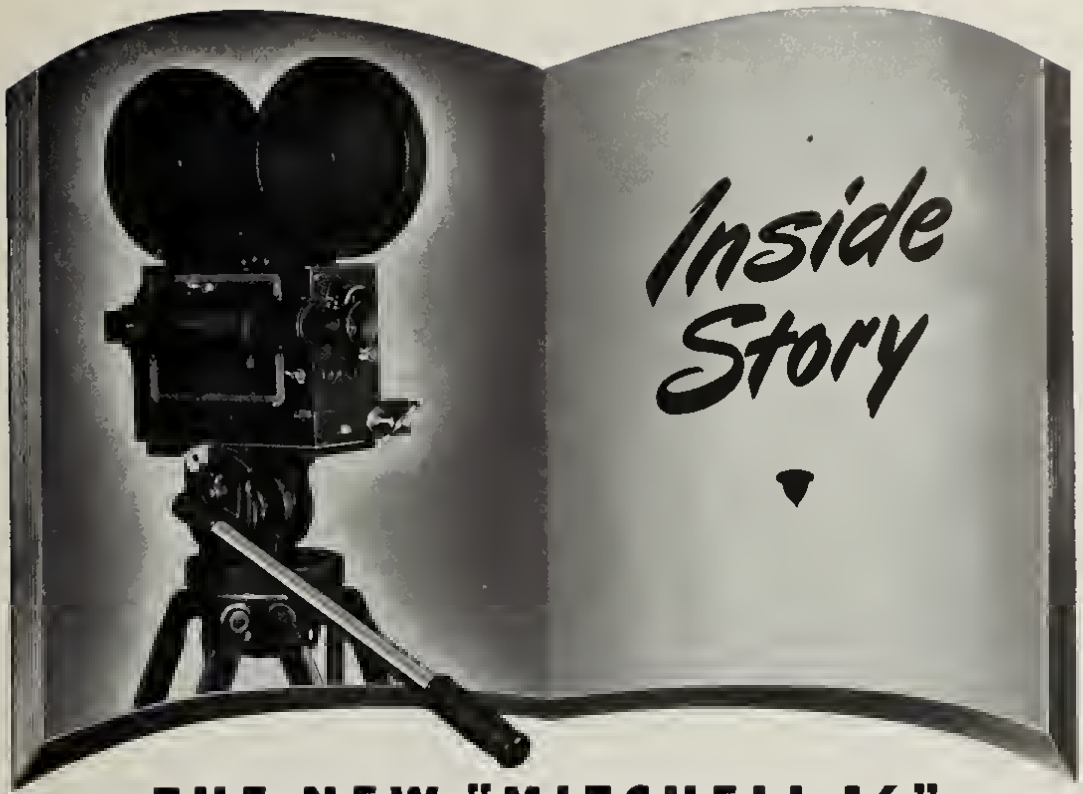

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Hollywood Acclaims A. S. C. At 25th Anniversary Banquet

FOREMOST stars, producers, studio executives, directors, and other important personalities of Hollywood production circles gathered at the world-famed Cocoanut Grove of the Ambassador Hotel on the evening of June 17th to pay tribute to the American Society of Cinematographers on the occasion of its 25th anniversary celebration.

The banquet and ball was unanimously voted the finest affair of its kind ever presented in west coast film circles. It was exclusively an all-industry affair and not open to the outside public, with the limited attendance of 800 preventing overcrowding of guests in the large auditorium.

Eric Johnston, president of Motion Picture Association of America, as principal speaker of the evening, stressed the importance of motion pictures as the major instrument of creating peace and understanding among the nations of the world in these troublesome times. Darryl Zanuck, production head of Twentieth-Fox Studios, in his address, pointed out the important part played by motion picture photography in World War II and declared the important work of the camera must continue for the enlightenment of the peoples of the world for greater understanding one to another.

Cecil B. DeMille, producer-director of one of the early five reel features—back 33 years ago—sincerely lauded the cinematographers for continual striving for perfection in their art, but there never must be any complacency. In referring to the anticipated growth of international competition in film production, Mr. DeMille declared that such international competition will give the world better motion pictures—and better motion pictures will generate larger and more appreciative audiences.

Louis B. Mayer, executive head of Metro-Goldwyn-Mayer, spoke briefly to congratulate the organization and its members for past accomplishments, and express confidence in future advancements.

Following dinner, Leon Shamroy, First Vice President of A.S.C., stepped to the microphone to welcome the guests and introduce Jack Carson as master of ceremonies for the evening. Carson then introduced Messrs. DeMille, Zanuck, Mayer and Johnston in that order. Entertainment program then followed as detailed on other pages of this issue.

Address by Cecil B. DeMille

Mr. Carson, Mayor Bowron, Members of the American Society of Cinematographers, Ladies and Gentlemen:

In this company there's no chance for a retake, so I am going to read my notes.

ERIC JOHNSTON
President, Motion Picture Assn. of America

Young fellows like Louis Mayer, Eric Johnston and Darryl Zanuck can talk off the cuff—but when you get as old as I am, you remember as much—(about so many) that it's wiser to stick to the script—or you'll wear the poor listener out with garrulous recollections of things past.

Tonight, you gentlemen of the American Society of Cinematographers may well be proud of your accomplishments—but I hope you will never be satisfied with them. This is a time for congratulations—but there is never a time for resting on our laurels. Your job is not done. Success has its dangers and perhaps the greatest of these is complacency. I remember reading somewhere that early in the Nineteenth Century a motion was introduced in Congress to close the Patent Office—there was nothing new to be discovered or invented. Fortunately, Mr. Morse, Mr. Bell, Mr. Edison, Mr. Marconi, the Wright Brothers and a thousand others didn't feel that way.

Like other sciences and arts, motion pictures cannot stand still. America seized the lead in the science and art of the cinema during the first World War. We can hold that lead only by ingenuity and effort. Within the next quarter century, international competition will be keener than it has been at any time since 1914. You have only to see some of the best of the English, Italian, Russian and French films to know that we have no monopoly on cinema brains and brilliance—though at present we have on technical things.

To change the old saying, the first 25 years weren't the hardest—the next 25 will be. But, as Mr. Churchill said, when England stood alone after Dunkirk, "personally, I find that rather bracing."

Competition will keep us on our toes. I have never been one of those who looked upon the foreign producer as a dreadful interloper. On the contrary, international competition will give the world better motion pictures—and better motion pictures will give us still larger and more appreciative audiences, which will help us all. And in the competitive race ahead, I have the fullest confidence that the American industry pulling together can more than hold its own.

When the A.S.C. was born, I was a veteran of eight years in motion pictures. You and I have seen the industry come of age. I always keep near me in my office an old Pathe camera with which Al Gandolfi shot "The Squaw Man"—the the same one used by Alvin Wyckoff for "The Whispering Chorus." Bert Glennon shot many scenes for "The Ten Commandments" with it, and Pev Marley for "The King of Kings." Beside the modern camera, it's like a one horse shay beside a jet propelled plane. But it's a symbol of what has occurred in every department of production since you and I were young.

To recall some of the problems we had to deal with in those days—when Jesse Lasky and I were making them and Louis B. Mayer, thank goodness, was buying them—and since no motion picture gathering can proceed without a story about Sam Goldwyn—I'm going to tell one now.

David Griffith, God bless him, invented the closeup, as you know. He was the first man to make a camera think. In one scene I was taking a closeup of a man seated beside a lamp. We wanted to get a natural effect. The cameraman thought we could do it with spot lighting. So Wilfred Buckland raided the old Mason Opera House and borrowed one spot to light the side of the man's face nearest the lamp. Jesse Lasky and I were very proud of the result till we sent the prints to Sam Goldwyn in New York to sell.

Sam wired me, "Cecil, you have ruined us. You only show half the actor's face. The exhibitors will only pay half price for it."

I wired back, "If you and the exhibi-

tors don't know Rembrandt lighting when you see it, it's too bad for both of you." Then I got another telegram from Sam. It read: "Cecil, it is marvelous For Rembrandt lighting, the exhibitors will pay double!"

Yes, there were laughs in those days—and some tears, too And out of the laughter and tears and the hard work, a great art was arising—a newcomer, a baby among the arts—cinematography

Did you ever hear a cameraman speak of his camera as his baby? The first cameras were very much like babies—they couldn't walk, they couldn't talk, they couldn't even see too well But that baby had some devoted fathers

You nursed it along. You taught it to see and eventually to talk With the invention of the boom we had moving pictures that really moved Things were going very well—when Crash! Came Sound!

The camera was imprisoned in a little glass booth. Actors and actresses rushed from the Broadway stage to replace the dimming stars of the silent screen The cinema became static—because the camera wouldn't move out of its glass prison, we were photographing stage plays

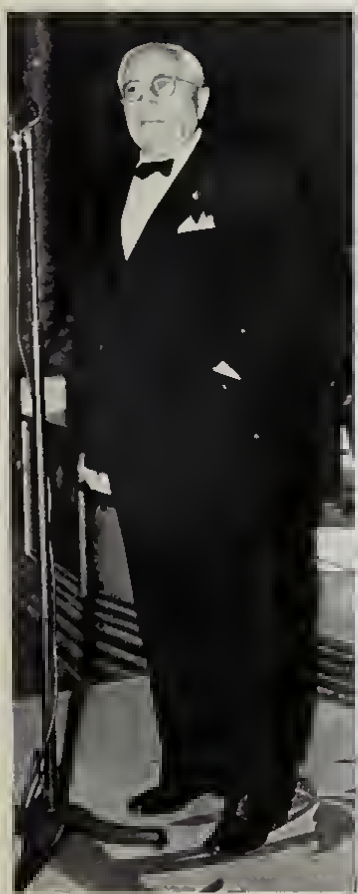
I am sure everyone here has his own version of how the sound camera was invented, but I think Doug Shearer and Wesley Miller will remember how, one day, an irascible director literally dragged the camera out of its glass house and wrapped it in common bed blankets to deaden its noise, and about a week later our baby was put in its first cradle —"The Blimp"—and it began to walk again and to talk at the same time Those were only a few of the great moments that you and I have shared

Color photography has its own exciting story. The perfection of transparencies and miniatures has made possible what Mahomet failed to do — they brought the mountain into the studio, instead of the studio going to the mountain. These brilliant developments made possible shots that would otherwise have been out of the question

The fine art that will forever be associated with the name of Walt Disney merits a chapter all its own In the vaults of the War Department are stored reels upon reels containing one of the most significant developments of our industry—the documentary film And we have only scratched the surface of that new field which will revolutionize the teaching of our children—audio-visual education

We have brought our baby up to this point by pulling together like a champion football team Cameramen, directors, producers, stars, extras, technicians, carpenters, painters, grips, everybody

It was the spirit of pulling together—the family spirit—was one of the things that made this industry great It will stay great as long as we keep that family spirit All the members of the family are grown up now—the danger is that, like many a modern family, we may begin to pull apart—that some of us may begin to think that we are bigger than our art or that our personal or group interests are more important than working together to serve the public and to



LOUIS B. MAYER

DARRYL F. ZANUCK

CECIL B DE MILLE

serve the art that has given us all we have

If any of us—individuals or groups—go down that selfish path, it will be the beginning of the end. We shall lose what we have built up. Destiny does strange things to those who do not appreciate the great gifts placed in their hands.

You gentlemen of the A.S.C. have a large share in the credit for blazing trails in the past 25 years. You have a large share in the responsibility for keeping to those trails in the next 25.

Among the many stars added to your crown during the past quarter century is one that I could hardly fail to mention tonight—your long suffering patience with me!

When Charlie Rosher invited me to speak here tonight he was kind enough to say some nice things about my cooperation with you. But the little I may have given you has been more than repaid by the much that you have given us.

In all the industry and to all the industry, there has been no more loyal or creative or valuable service than that rendered by the American Society of Cinematographers.

No one can tell in words alone the value to our industry—and so to America and to the world—of the accumulated years of service we honor tonight in celebrating this silver anniversary of the A.S.C.

When the motion picture public sees among the screen credits those three letters—A.S.C.—after the cameraman's name, they may but idly wonder what they stand for. But we know.

We know that those letters are like a patent of nobility in this great motion picture empire. They are like Distinguished Service Crosses awarded to the best soldiers in an army which has peacefully conquered the whole world.

You are the oldest organized group in the industry—and so you have the responsibility that goes with age. Wisdom should guide your group in the future as in the past. Your compass should be as it has been—cooperation—not blind, self-interest—but the good of all.

Those letters—A.S.C. should always be symbols of an enduring friendship—a friendship between the devoted masters of a great art and all the rest of us who have our parts in this great industry.

A friendship that stretches back for 25 years, that will go forward, I hope, unbroken for the years to come, as long as we live and after we are gone.

So, as an old kibitzer standing beside the camera a while you men stand behind it, I say to you.

You have done a wonderful job during the first 25 years, now bend your backs and bow your brains so that at the end of the next quarter century I may look down from heaven or up from . . . where you have probably sent me many times, and say, "My, weren't we old fashioned!"

Address by Darryl F. Zanuck

Members of the American Society of Cinematographers, Ladies and Gentlemen.

When Leland Stanford tried that little experiment with a running horse a great many years ago, when he lined up some 24 cameras in an effort to find out exactly how a horse could run, I am sure he did not realize that that original experiment born from the mind of a great horse breeder, a scientific mind, was really and actually the first step in the creation of the universal language; that it was one of the original developments that led to the production of motion pictures—the motion picture camera.

Today we have but one universal language in the world. It has taken two world wars for civilization to realize the potentialities of motion pictures. But at last I am certain that every government and every agency of every government recognizes the value, not only for entertainment but for enlightenment, of motion pictures. We see examples of it on every side.

In the late World War I am certain that we are all aware of the fact of the great part played by photography, not only the films that we were able to see, but photography in preparation for the most important missions. It has brought down to us a great responsibility, a responsibility that must not and cannot end now that we have this—shall I say—temporary peace. We are the guardians of a great device. We cannot curtail our efforts. The end of the war did not signal for us the end of our activities. We have this tremendous weapon of propaganda. It is vitally important that, as guardians of this weapon, we use it as offensively in the future for peace as we used it during the war for the purposes of warfare.

We all know that the power of the camera can make friends. We have seen the part that it has been able to play in the elimination of enemies, working together as a team whether we always like it or not. The central spot of our industry, or of our effort, must be and will continue to be the camera. It is a great responsibility; it is a responsibility we all share. While this is an industry of entertainment it must not continue to be solely an instrument of entertainment. There is enlightenment. While that is not our specific task, we cannot, we must not, ignore it if we are to remain the important force that we have become in the world affairs of the last few years.

Now I envy all of the cameramen. I envy you because you have come to the top in the most highly competitive profession in the entire world, certainly in the United States. Every American is potentially a cameraman, whether it be with a Brownie or with his little 16 millimeter. I don't know how you really became a professional cameraman because I know that there isn't a man, woman or child in the world who hasn't fancied himself a photographer. Yet you men have come to the top of your profession out of a field where the competition is probably greater than in any other profession. For that I envy you. After all, not a great many people have tried to produce a picture; it isn't quite

Inspecting Pathe motion picture camera of 30 years ago which was displayed at A.S.C. Silver Anniversary Ball. Left to right: LEON SHAMROY, First Vice-President of A.S.C.; JACK CARSON, LEONARD SMITH, President of A.S.C. and LINDA DARNELL.

as difficult, I am sure, as becoming an expert cameraman.

You are more than photographers today; you are portrait painters using lights and shadows. You have become in our industry the one division or section that strives eternally for perfection. I know of no other branch of our industry where the competition and the desire for perfection is so keen. As a matter of fact I often wish when it gets near 6 o'clock and we have a big crowd on the set and we haven't got that last shot in the bag, that you weren't quite so perfect. I would like to get it before 6 o'clock. But in any event you are all perfectionists, and for that we all admire you.

In closing I should also pay a tribute to those members of your Society who are not present tonight—not all of them—and they are the combat cameramen of World War II. No braver, nor more courageous group served in any branch of the armed forces. You have only to look at the mortality rate to realize and recognize their contribution to victory. They have left behind them for future generations to see, the most amazing historical record imaginable. They have photographed in all its horror and detail not only battles, the victories and the defeats of World War II, but the events that led up to it. Think what this means. It means that future generations will have an opportunity to see these films when they are properly catalogued and they will owe most assuredly a great debt to the combat caremamen of World War II.

On your twenty-fifth anniversary I salute you in the name of Edison, Lumiere, Pathe, and all of those who blazed the trail. I am certain that the future generations when they have the time to look at the record that has been left behind in the archives of World War II—I am certain that civilization—can only benefit. Thank you.

Address by Louis B. Mayer

Members of the American Society of Cinematographers, Ladies and Gentlemen:

This is a memorable night. The twenty-fifth anniversary of the formation of your organization. First, I thank you for giving me the privilege of recording my enthusiasm in your past accomplishments and confidence in your future advancements.

I don't think it is necessary to make any long speeches tonight. But I did want to have the opportunity, in the moment that I will hold you, to tell you that our pictures lead the world. You have played a leading and important part in your fine contribution to our pictures. You have met every challenge. With each challenge, and the more difficult it was the greater was your determination to meet it. So you and your wonderful art have continued to progress.

The photography of motion pictures will always advance and when I greet you next at your golden jubilee we will recall this night and say, "We thought you were great then; you were infants in the industry then; you are wonderful now." God bless you.

Comfortably reclining in a divan carried by four huskies, ERROL FLYNN caricatured the Director of Photography of the future for rousing laughs.

Address by Eric Johnston

Mr. Carson, and My Friends of the Motion Picture Industry:

It is grand to be out from under the mental fogs of Washington and be able to look at the stars in Southern California. I am even glad to be with the photographers tonight because they know that light travels faster than sound. But back in Washington they revere the process—sound travels faster than light.

A sober anniversary is important to any man, but this bears a double significance because it marks the twenty-fifth anniversary of the progress and development of the art of cinematography. I am not going to discuss your glorious past; others have done that before me. I want to talk just a moment about your magnificent future.

You have a great opportunity to photograph a changing world and those photographs will go down to all posterity so that they can know what we tried to do during this age. We are in a great world of change and conflict and contrast. We have the contrast all the way from the tremendous progress of the scientific age and the atomic bomb, to the bleak destruction in which the world finds itself.

Tonight public opinion is focused on another continent—Paris, France—where the Ministers of four nations are sitting down together and attempting to work out the jigsaw puzzle and piece together again the remnants of a broken world. What they do in Paris will have a profound effect upon your lives and upon posterity as well. You are photographing that tonight—you will keep it for posterity.

In this great age of change we find that we have won a great war, but there is no peace. We have a United Nations, but there is no world unity. We are clamoring for production and yet our machine is stalled in the mire of dissension. We haven't signed the peace treaty for World War II, and we are talking about World War III. It is inevitable that this should leave fear in the hearts of men; fear, perhaps, that we are unable to govern ourselves; fear, that perhaps liberties and these freedoms that we have struggled for throughout the centuries should be turned over to someone else.

Now that is where we in the motion picture industry come in. Because this fear stems, in my opinion, from the fact that we have learned how to make a living but we haven't learned how to live together. The motion picture industry can show us how to live together. It is a message that can go across boundaries. It has been said that the motion picture is the literature of the masses. It is more than that. It is something which all nations understand.

The motion picture, in my opinion, can sell anything. It can sell tolerance—it can sell the brotherhood of man. Yes, I believe that it can even sell peace.

Now there are many hard years ahead of us. But, in my opinion, we in Amer-

(Continued on Page 266)

GENE KELLY

GERALDINE SUTTER

RED SKELTON

DANNY KAYE

The internationally famous stars of Screen and Radio who entertained guests at the Silver Anniversary Celebration of the American Society of Cinematographers.

CHARLIE AND EDGAR BERGEN

JACK CARSON, DENNIS MORGAN, KAYE AND KELLY

CARMEN MIRANDA AND KAYE

Star Personalities In Great Show For A. S. C. Birthday Celebration

JACK CARSON

HOLLYWOOD will long talk about the outstanding entertainment staged for members of the film industry at the twenty-fifth anniversary celebration of the American Society of Cinematographers, held at the world-famous Cocoanut Grove of the Ambassador Hotel on the evening of June 17, 1946.

Paced by the brilliant Jack Carson as master of ceremonies, the show was launched at a fast clip, and continued at a hilarious tempo straight through to the finish.

Red Skelton, Geraldine Sutter, Danny Kaye, Carmen Miranda, Gene Kelly, Edgar Bergen, Dennis Morgan, Robert Alda and Linda Darnell—not forgetting the inimitable Carson—were the screen and radio stars of foremost rank who appeared on the program. Consensus was that the show proved to be the greatest and most entertaining presented in Hollywood since the inception of the American Society of Cinematographers more than a quarter century ago. Great credit for this accomplishment must go—not only to those appearing—but to producer-director David Butler who so ably assembled the program with James Kern as his associate.

Show opened with a series of lap blackouts on the evolution of the cameraman. Leon Errol stumbled in first as the cameraman of the early days staggering under his camera, tripod, still camera and bags of equipment. Alan Hale, attired in plus fours, represented the second phase of the camera artist—when the latter rated an assistant who carried all the equipment with the exception of the camera and tripod. Ronald Reagan, in trench coat and beret, represented the motion picture cameraman of today—peering through a telescope and followed by three assistants who took over the carrying of camera and accessories. The cameraman of the future, portrayed by Errol Flynn, was represented as a master-mind lolling in a divan carried on the shoulders of four slaves. The blackout brought rounds of applause from the audience.

Carson then sang "We Went on Dancing," with comedy lyrics, was interrupted by Robert Alda for instruction on proper song delivery; and the pair was then joined by Dennis Morgan and Linda Darnell for a turn.

Red Skelton Scores

Red Skelton appeared to comment, "I thought we'd never get around to the funny stuff," and then held the stage for impressions of various types of speakers in front of the microphone; impressions of a playback on the sound stage; his inimitable caricatures of reactions of noted stars when shot as film bad men; and his famous dunking routine. Somewhere along the line he tossed off the quip, "That Hercules plane Howard Hughes is building is not for the government. He intends it to be a billboard for 'The Outlaw'." Skelton literally knocked himself out while on the stage, and received a terrific ovation at the finish.

Geraldine Sutter, recently placed under term contract by Paramount, made a most auspicious debut in Hollywood by singing two song numbers. An operatic soprano of great accomplishment, Miss Sutter should become a solid performer in films for Paramount.

Danny Kaye Terrific

Danny Kaye was next to talk a comedy song, and follow it with a number with Mrs. Kaye accompanying. Kaye clicked solidly, and then brought Carmen Miranda to the platform, informing the audience that he intended to interpret her Brazilian songs. The idea went over with a bang, and then Miss Miranda continued to sing several of her popular numbers, with "Tica Tica" for the finale.

Gene Kelly was introduced next for a soft shoe dance routine, followed by an acrobatic solo dance number the like of which has never been seen by a Hollywood audience of celebrities.

Bergen and Charlie

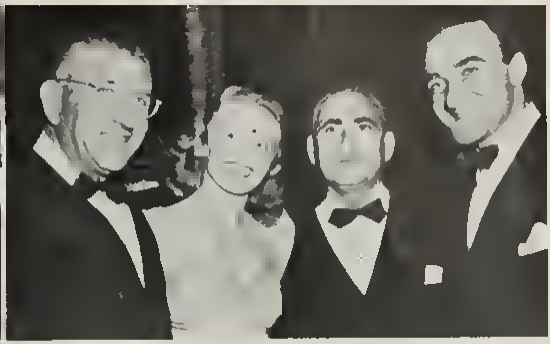
Edgar Bergen, A.S.C., then marched on with the pestiferous Charlie McCarthy,

(Continued on Page 265)

Three views of the Cocoanut Grove of the Ambassador Hotel on evening of June 17th when the Hollywood film industry saluted the A.S.C. at 25th Anniversary Celebration Ball.

★ ★ The Stars Were There! ★ ★

LUCIEN ANDRIOT, A S C., EDWARD CRONJAGER, A S C., ALAN HALE MRS CHARLES CLARKE and CHARLES CLARKE, A S C



JOHN ARNOLD A S C., MRS STANLEY CORTEZ (HELGA STORME), LEON SHAMROY, A S C., and STANLEY CORTEZ A S C

JOSEPH RUTTENBERG, A S C. left, with GREER GARSON and RICHARD NEY

GEORGE FOLSEY, A S C and JUDY GARLAND

SHIRLEY TEMPLE, left, and JAMES STEWART

Producer-Director FRANK CAPRA left and JOSEPH WALKER A S C

Everybody Had A Good Time!

Seated— LEON SHAMROY, A.S.C., Producer-Director LEO McCAREY, Producer Director DAVID BUTLER. Standing— ARTHUR EDESON, A.S.C., and CHARLES ROSHER, A.S.C.

EDWARD CRONJAGER, A.S.C., JOHN ARNOLD, A.S.C., WILLIAM GERMAN vice-president and general manager of J. E. Brulatour, Inc., ARLENE DAHL, Warner starlet, and GEORGE GIBSON of Brulatour, Inc.

WILLIAM GRADY, M-G-M executive, KATHARINE HEPBURN and KARL FREUND, A.S.C.

MRS. GREGORY PECK, GREGORY PECK, HOWARD STRICKLING, and CHARLES ROSHER, A.S.C.

ARTHUR EDESON, A.S.C. and Producer-Director DAVID BUTLER who was chairman of entertainment

MRS. JOHN ARNOLD, MR. and MRS. GENE KELLEY, JOHN ARNOLD, A.S.C.

Producer Director LEO McCAREY with PHIL ROSEN, one of the organizers and First President of American Society of Cinematographers

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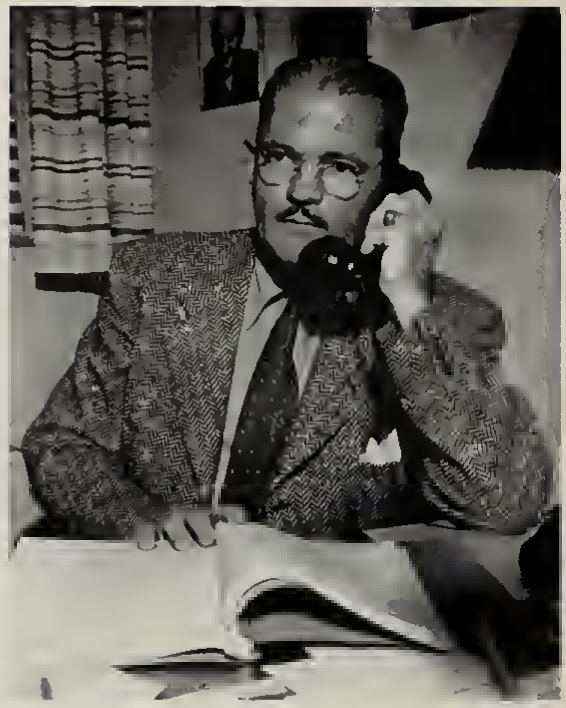
which proves
that even we
can't talk enough
about it ——

J. E. BRULATOUR, Inc.
FORT LEE CHICAGO HOLLYWOOD

ACES of the CAMERA

Daniel B. Clark, A. S. C.

by W. G. C. Bosco



IN this issue it is our privilege to write about a man whose efforts and contributions to the art and craft of cinematography have been many and varied—whose name has appeared frequently in these pages as they recorded his achievements and headed his highly instructive articles—and who has twice been honored with the presidency of the American Society of Cinematographers· Daniel B Clark, A·S C.

From the time he entered the motion picture business as an assistant cameraman soon after his discharge from the army after World War I, to his recent retirement from the highly responsible position of Executive Director of Photography for 20th Century-Fox, Dan Clark has piled up over 150 major productions to his credit, three awards from the Academy of Motion Picture Arts and Sciences for technical and scientific achievements, and a solid reputation among a host of friends and admirers as a hunter, fisherman and regular fellow

His initiation into the camera fraternity resulted in a considerable financial sacrifice when he gave up a job with the telephone company at $48 00 per week (every week) for the $18 00 offered for his services at Fox Studios. But when he found himself assigned to the Tom Mix company he decided that he had made a wise choice after all, and that money wasn't everything

The first day'a work took the company out to Newhall, a long-time favorite location for Western pictures in the foothills a few miles from Hollywood, where the script called for Mix to ride and rope, leap from a speeding train, and engage generally in the activities which the public had come to expect from its favorite Western star. And all accomplished, of course at the expense of considerable energy and effort on the part of the camera crew

The rugged physique Dan had built up as a boxer stood him in good stead in those days And his aptitude for photog raphy and photo-chemistry gave him an edge In three years he had won his spurs

Tom Mix had millions of fans, but no one admired the cowboy star more than Dan, who found in the actor all the best qualities of a man The two became fast friends and remained so until Tom's untimely death.

As production cameraman for Mix, Dan pioneered the use of the National Parks and Monuments as background; for action pictures The judicious use of these pictorial backgrounds helped to give Dan's photography a quality of artistry that won for him early recognition as a cameraman of distinction Since then he has traveled all over the world, even into seldom visited sections of the Arctic and the Tropics, in pursuit of pictorial settings He also has the distinction of having wielded a camera from every type of moving vehicle, including a plane at 25,000 feet and a submarine below the surface of the ocean.

Dan seems to like pioneering. During his years with Fox he developed the use of incandescent light Again, he was instrumental in introducing the lightmeter into studio practice and standardizing its use in his home studio; from which the practice spread rapidly throughout the industry. He was also intimately associated with the experiments on 70 mm. 'Grandeur' film, and, if rumor can be credited, effectively lent his knowledge and experience to the current work under way at Fox on the hush-hush 50 mm. film.

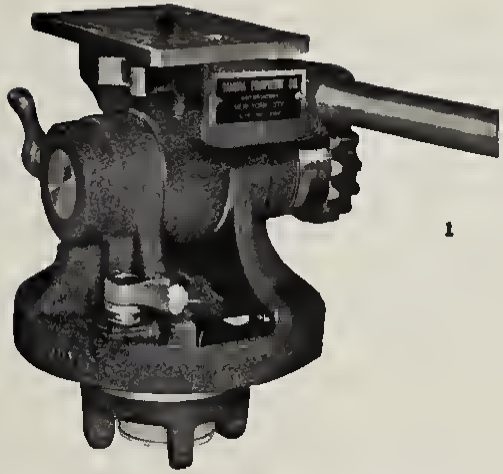
With a passion for phototechnical consistency, and a practical understanding and appreciation for the value of standardization of such factors as light and lens from the cameraman's viewpoint, Dan as Executive Supervisor of Photography, worked out a method of correctly calibrating lenses according to their light transmission factors; thus standardizing the f. value of all lenses regardless of their focal length

Incidentally, it will be of interest to cameramen to note here that among the more than three hundred lenses tested and calibrated at Fox Studios under Dan's system and supervision some were found to vary as much as 200% from a given f stop.

The value to the industry of Dan's efforts on this matter of lens calibration was hailed far and wide, and won for him one of the coveted awards from the Research Council of the Academy as well as filling pages in the phototechnical journals around the world

As head of the Photographic Depart-

[Continued on Page 263]



1

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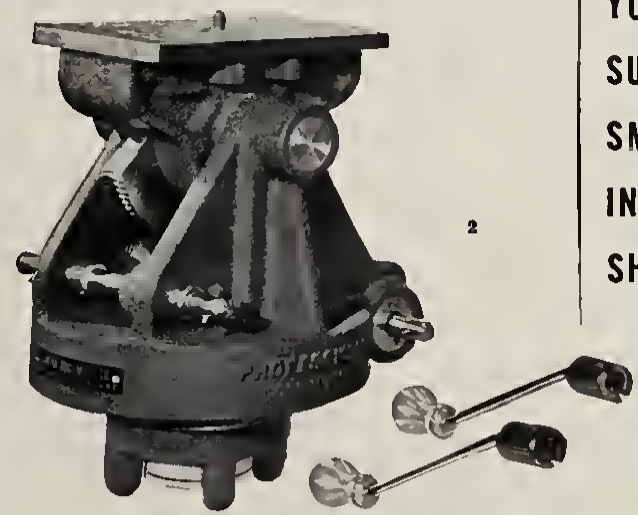

2

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THROUGH the EDITOR'S FINDER

IT WAS the greatest event of its kind ever presented by a group or organization of the Hollywood film colony. That was the unanimous consensus of the hundreds of stars, producers, executives, directors and others identified with the production of motion pictures, on the banquet and ball commemorating the twenty-fifth anniversary of the American Society of Cinemstographers

First formal affair of the Hollywood industry since the conclusion of the war, it had dignity, brief — but pointed — speeches by outstanding leaders of the business, and a whirlwind program of entertainment by film and radio stars, the like of which had seldom been assembled on an individual occasion.

In addition to extending most sincere thanks to the guest speakers and artists who combined to make the affair such a smashing success, the American Society of Cinematographers is extremerly grateful to producer-director David Butler and his associate, James Kern, in assembling and pacing such a fine show. Not to be overlooked in pasaing credits around was the valiant work of President Leonard Smith, First Vice-President Leon Shamroy, Second Vice-President Charles Rosher, Arthur Edeson, A.S.C., and Executive Vice-President Fred W. Jackman in handling the most strenuous preparations for the event—which is an important milestone in the glorious history of the A.S.C.

As Others Viewed It

Rather than give our own and most enthusiastic impressions of the silver anniversary party of the organization, let's reprint some comments from newspaper syndicate writers who were present.

Dorothy Manners, in her column for International News Service, wrote: Afterthoughts on the American Society of Cinematographers' twenty-fifth anniversary ball at the Cocoanut Grove: the really fine speech and impression made by Eric Johnston, his most impressive appearance yet before the flock. . . . Carmen Miranda's white beaded gown cut down to here and up to there, topped with white aigrettes in her hair . . . Red Skelton wrecking his dinner jacket in a hilarious routine, sliding the entire length of the dance floor on his shoulder. . . Jack Carson's ingratiating M. C. routine He's just about tops . . . Gene Kelly's heart tapping soft shoe routine. . . . Candid cameramen snapping every mouthful of food Gregory Peck ate . . . The delightful hospitality of the Charlie Roshers . . The wonderful clowning of Danny Kaye, Carson, Dennis Morgan and Edgar Bergen. . . . Maureen O'Hara's ultra severe hair-do that only a dream boat could wear, and then not often. Greer Garson and Richard Ney vying with Jane Wyman and Ronnie Reagan for 'best dancing couple' honors . . . The caricature on the evolution of the cameraman put on by Leon Errol, Ronnie Reagan and Errol Flynn. All in all, one of the best of the industry parties."

Hedda Hopper's column observed: "About every top name in pictures showed at the Cinematographers twenty-fifth anniversary banquet to pay tribute to the boys who take the bags from under the eyes and lift those fallen chins. Louis B. Mayer made a stirring speech. Gene Kelly, Danny Kaye, Carmen Miranda and Red Skelton put on a great show."

Edith Gwynn, in the Hollywood Reporter, commented several days later: "People are still talking about the really great show put on at the American Society of Cinematographers' dinner at the Grove. No doubt about it, it raised the prestige of the photogs to a place where they belong. The lengthy list of star performers was great—Jack Carson, Danny Kaye, Carmen Miranda being particularly sensational."

George Phair, whose column is a bright spot in Daily Variety, said: "Once a year at the Oscar Awards and the second time, at their banquet, they are the American Society of Cinematographers. The rest of the year they are only cameramen but they do more for the film industry than a flock of execs."

Florabel Muir, in her widely syndicated column, wrote: "The best friends and severest critics of the movie stars—the men behind the cameras—had their night to howl Monday. On every other day of the year they're squinting critically through their finders looking for flaws and faults in lighting, make-up, decoration They do that because perfection is their objective. Monday night the industry turned out pretty much en masse to level its finders on the A.S.C. And the A.S.C. gave everybody a great show Incidentally, if the salaries and incomes represented at the Cocoanut Grove were stacked up beside the Fort Knox gold reserve, you could hardly tell the difference."

Jimmy Starr columned: "The show which had Jack Carson for an M. C. was terrific . . . Red Skelton wowed 'em, Danny Kaye floored 'em, Carmen Miranda knocked 'em silly, and Eddie Bergen had 'em daffy. . . . Others who contributed to the general entertainment were Gene Kelly, Linda Darnell and Dennis Morgan . . . David Butler stagad the show and deserves a nice pat on the back for it."

THEODOR SPARKUHL, A.S.C.

Theodor Sperkuhl, A.S.C., died after but a few days illness on June 13th at Santa Fe hospital For more than three decades, he was a prominent cinematographer—first in Europe, and Director of Photography on Hollywood productions since 1931. Born in Hanover, Germany and graduate of several universities of the latter country, Sperkuhl started in the film industry on the projector sales staff for Leon Gaumont in 1911, but a year later was behind the camera for Gaumont News

He became associated with Ernst Lubitsch at UFA Studios, Berlin, until 1923 when the director departed for Hollywood Continuing on with UFA until 1928 he had short stretches with BIP in London and a studio in Paris before arriving in Hollywood in late 1931 Signed to contract as a Director of Photography by Paramount shortly after, he remained with that studio for 13 years During the period, he was responsible for photography on numerous productions for that company Recent achievements included Photographic Direction on Cagney's "Blood on the Sun," and Bachelor's Daughters

Funeral services were held June 15th at the Church of the Recessional at Forest Lawn He is survived by his widow and five children

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DESPITE the discouraging handicaps encountered by the various manufacturers of motion picture cameras, projectors, and accessories in securing necessary metals and raw materials for peacetime volume production during the past eight months, it is most interesting to note the determined optimism of executives of several manufacturers in laying long-range plans for stepped-up production which will gradually overcome the present shortages, and meet requirements on a normal basis in the future

Bell & Howell purchased the Lincolnwood plant in Chicago—constructed originally at a cost of $2,225,000—from Reconstruction Finance Corp., and then proceeded to build another structure of 24,000 square feet nearby. Mitchell Camera Co., which has been making precision 35 mm. motion picture cameras for many years, gave positive notice of its expansion plans for fabrication of 16 mm. professional model cameras by acquiring a four story building adjacent to its base plant to take care of greatly-increased production.

Also of material future benefit to potential purchasers of 16 mm. sound projectors and equipment is the announcement that Ampro Corporation, a subsidiary of General Precision Equipment Corporation, will enjoy the benefits of the work of the leading physicists and engineers on the staff of General Precision's new research and development laboratory. This direct research connection for Ampro will provide access to outstanding research and engineering facilities heretofore unavailable to the company.

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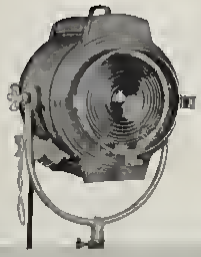

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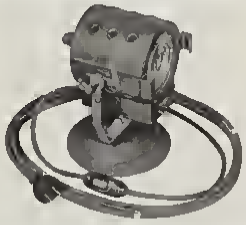

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The Cinema Workshop

1. The Cinematic Idea

By CHARLES LORING

(Editor's Note. The following article is the first of a series of features devoted to the production requirements of the advanced amateur and semi-professional film-maker. Cinema Workshop will present each month a different phase of motion picture production, from the original idea to the final presentation of the film on the screen. Wherever possible, professional studio techniques will be presented and analyzed so that they may be available for practical use in production.)

THE motion picture is many things to many people. To the financier it is a huge financial enterprize—America's fourth largest industry—an empire of studios, theatres, and the merry sound of money tinkling at the box-office. To the average theatregoer it is an evening's relaxation, his best all-round form of entertainment, an escape from hum-drum reality into a world of celluloid glamour. To the modern industrialist and educator it is a potent instrument of instruction. To the hobbyist it is a pleasant, creative way to make idle hours happy and productive.

To each one the motion picture means something different—and yet, for everyone it has certain things in common. Firstly, the motion picture is not just *one* process. Rather, it is a combination of several arts and technical processes blended together to produce an active result on a strip of film edged in sprocket holes. Writing, direction, photography, acting, cutting, sound recording, and a series of allied processes all have a share in the final picture as it appears on the the screen—and it is up to the film-maker to make each one of these tools work for *him* instead of allowing himself to become swamped by them.

The Idea As a Basis

Perhaps the foremost feature that all motion pictures have in common is the fact that each one is based upon an *idea*. No matter whether it be a Hollwood photoplay, a documentary film, or a home movie record of the family—every successful motion picture has as its basis a definite cinematic idea.

A film that is made without a central idea is nothing but a hodge podge of disconnected shots that fit clumsily together, have no coherent meaning, and succeed only in boring an audience when projected on the screen. How often has the reader been called in to view the home movie efforts of a well-meaning neighbor, only to be subjected to a mass of disconnected and undramatic scenes? How often has a training or commercial film fallen flat because it had no important idea to put across? How often has a lavish Hollywood photoplay flopped at the box-office—in spite of expensive stars, settings, and technical talent—merely because the idea behind the film was not strong enough to hold audience interest.

"The idea is the thing—" (to paraphrase Shakespeare). If it is lacking in punch all the good acting, direction and photography in the world will not be enough to justify the time the audience will waste in viewing the resultant film.

The idea should be looked upon as a sort of bedrock foundation upon which is built the product of the various arts and crafts that go into motion picture-making. It should be the first thing the film-maker considers—be he Hollywood producer or home movie fan—before he assembles his various elements for the shooting of the film.

Sources of the Idea

The Hollywood producer is necessarily restricted in his choise of an idea for a motion picture. He makes films for the great mass of the American public, entertainment films of a fictional nature. Therefore, he is limited to ideas that contain elements of (a) *general audience appeal*, (b) *entertainment value*, and (c) *box-office draw*. He cannot hope to please all of the people all of the time, but he aims to please the largest segment of his potential audience most of the time. Since American filmgoers, by and large, are attracted to the theatre primarily by star names, the producer must make sure that any idea he is considering is adaptable to the talents of the particular stars he has available. Not only that, unless the film follows certain tried and proven ideas ("boy meets girl," for instance) it will usually not pay off at the box-office. And the great god Box-Office is what makes the Hollywood wheels go around.

The Hollywood producer, therefore, is limited in his choice of ideas. He usually bases a film on a story, novel or play—an idea that has already been accepted in some other form by the public. Occasionally he will consider a certain background or story thread and assign a writer to develop an original screenplay from that idea; but in any case, he must stay within the bounds of established Hollywood precedent.

The advanced amateur or semi-professional, on the other hand, is not limited in this way. Rather than being faced with the task of pleasing a hundred million filmgoers, he can make pictures for smaller, more select audiences. Depending upon the specific audience for which he slants his film, the sky is the limit as far as basic idea is concerned.

Naturally, he must first analyze his audience. He would not make the same kind of film for the Parent-Teacher Club as he would for a society of chemists or a college football team. The basic idea varies with the character and visual requirements of the potential audience.

But aside from this consideration, he is free to let his imagination soar in the choice of idea and its execution. The would-be film producer finds about him a whole world of ready-made cinematic ideas and suggestions. The life of a farm horse, the manufacture of steel or cloth, the way people live in Mexico or in other parts of his own city—all these and many more are the ideas that everyday life offers to the film-maker.

The basic idea need not necessarily be as tangible as these suggestions; rather, it may be an emotion or character trait. Fear, Anger, Jealousy, Courage, Faith—all these can form the *idea basis* of an absorbing film. Similarly, a single physical phase of nature can provide the idea—Fog, Rain, Sunshine, etc.

Often an idea can grow out of a particular locale such as Yosemite, Sun Valley, or the Grand Canyon. When this is the case, a suitable story theme should be injected so that the locale becomes a motivating factor of the action rather than a mere static background. Characters build human interest, and often a particular character provides an engaging idea upon which to base a film. The corner druggist, a circus clown, or a visiting celebrity are only a few of the many colorful personalities about whom an interesting film could be woven.

The inventions of man, the deeds of average people, the functions of certain branches of the government, along with thousands of other ideas are all available for interpretation on the screen. Look about you for ideas; they are

everywhere, just waiting to be discovered.

All too often the non-professional feels that he doesn't dare turn a camera unless he has an earth-shaking idea in mind. He is convinced that nothing short of a theme like "Gone With the Wind," is worthy of his cinematic efforts. This is far from the truth, in fact he stands a better chance of achieving a successful film if he selects an idea that is not too ambitious. A *small* idea can become the basis for a *big* picture. I do not mean an *unimportant* idea, but rather one that may be compact in scope. "A Day in the Life of a Dog," to name an elementary example, could become a very entertaining film if it were done with style and imagination. On the other hand, an amateur attempt to portray the Civil War on the screen could hardly fail to be clumsy and inept. Draw upon sources around you for ideas before venturing into fields that are unfamiliar.

Requirements of the Idea

When an idea is being considered as the basis for a film, there are certain requirements that it should meet before being definitely selected:

1. *The idea should be worthwhile.* The making of any motion picture is a large operation, no matter on how modest a scale it is undertaken. It represents a sizable outlay of time, effort, and expense, all of which would not be justified if the idea were not worthy of such attention. The only way to judge an idea's worth is to analyze the results to be achieved in filming it.

2. *The idea should either entertain or inform or*, preferably, do both. The filmmaker must know his prospective audience and then ask himself the question: "Will this film entertain or inform that audience?" If he can answer in the affirmative, he is justified in going ahead to develop his idea into a finished picture.

3. *The idea should be kinetic.* The motion picture, as the very term implies, is a medium that depends upon *action.* In spite of all the tricks that have been used by film-makers to force movement into a static idea, the fact remains that a satisfactory film cannot be made unless the idea itself possesses the elements of action.

4. *The idea must be pictorial.* That is to say, it should be capable of being staged in interesting locales and settings. The word: *interesting* does not imply lavish sets and beautiful landscapes. Rows of wash in a tenement court may be *interesting.* Smoke from the chimneys of a hobo village may be *interesting.* The dirt-smeared faces of sweating laborers may contain elements of great *pictorial interest.* If these elements are present in the idea, the film has a head start toward being a success.

5. *The idea must be cinematic.* Many fine novels and plays have been written that would not make good motion pictures because they are not translatable into the language of cameras and film. Similarly, the non-professional film produrer will hit upon many ideas that sound fine until he stops to think of them in cinematic terms. The motion picture, in spite of its almost boundless scope, does have certain limitations, and there are some abstract ideas that are difficult to portray on the screen. The film-maker should shy away from these ideas and confine his efforts to themes that by their very nature can best be portrayed through the medium of the screen.

6. *The idea should be practical.* Here, again, the average film-maker tends to approach ideas that are too ambitious for the production set-up with which he has to work. If he lives in an inland district he invariably wants to shoot a sea story. If he is working on a close budget he usually thinks it would be nice to have a "cast of thousands." Actually, it is very possible to stay within the limitations of equipment, locale, and budget—and still turn out a fine motion picture. Picture-making is an exacting business at best; the film producer should not make it more difficult by straining limited resources to film an idea that is obviously out of reach of his production set-up.

Developing the Idea

Before he starts to shoot his story, even before he writes his script, the film producer should have the idea fully developed and analyzed in his own mind. He should give that idea a good deal of thought, allowing his imagination to play with the various facets of the subject, letting the idea build up in his mind until he can see a clear mental picture of how it will appear on the screen. He should take notes, jotting down the details as they occur to him, later cataloguing and arranging these notes to help him in production planning.

As we have said earlier, the *idea* is the foundation of the film, and the intelligent producer builds his whole production around it. Each technical process, every line of dramatic approach is keyed to that basic idea, and is discarded if it does not materially add to its interpretation. Beware of effects that lead the film on tangents away from the main thesis. Unity is the keynote of smooth continuity on the screen.

As the producer works mentally with the idea, he will find that it takes on shape and depth and character until finally it evolves itself into a theme. A theme is an idea that has broadened in scope to the point *where it becomes the underlying motivation of every step and process in the making of the film.* For instance, let us say that a producer wants to make a film based on the idea of "Dust." The idea in itself is rather abstract and might be interpreted in a number of different ways. But as he thinks deeper into the subject, applying his imagination to its development, he is very much impressed with the role that *dust* plays in the lives of mid-western farmers—those men of the soil living in the so-called "Dust-bowl" area where fierce dust storms destroy crops and life and fight the farmer for his very existence. After it has been broadened out in this manner the word "Dust" is no longer an abstrart idea; it has become a vital motion picture theme, and might be called: "Dust: Enemy of the Farmer."

Actually, the *theme* as it develops from the *idea* becomes the factor that will determine what treatment the whole production will receive. It will dominate the succeeding steps of writing, directing, filming and cutting. It's message will be indicated in every bit of action and narration that goes to make up the film. If the film-maker keeps his central idea constantly in mind throughout the various steps of production, his film will have a directness and unity of approach that will make for effective cinema.

We have discussed the element that is the nucleus of our film—the *cinematic idea.* We understand the important part it plays as the foundation of the film. We are now ready to go on to the next step in transforming that idea into a motion picture: the preparation of the script.

Next issue: The Script.

Canadian Provinces Install Central Film Libraries

All of the eastern provinces of Canada have installed central film libraries and appointed provincial directors of audio-visual aids. This information is disclosed by Charles R. Crakes, educational consultant of the DeVry Corporation, who recently returned from tour of eastern Canada, who further stated that there was an intense interest by educational leaders of the Dominion in providing audi-visual tools of learning for the rural areas and small villages of that country.

Photo Agencies Incorporate

Photo Agencies of Southern Africa, headquartering in Johannesburg, has been incorporated, with Eric Horvitch functioning as managing director. Firm, which has operated for number of years under management of Horvitch, represents leading professional and amateur motion picture equipment manufacturers in Union of South Africa, northern and southern Rhodesia, British Protectorates, Portuguese East Africa and adjoining territories.

Scientific Books Wanted

Our cooperation is asked to present to professional and amateur cinematographers of the United States the request of American Book Center for War Devastated Libraries, Library of Congress, Washington, for donations of scientific books which will be useful in research and necessary in the physical, economic, social, and industrial rehabilitation and reconstruction of Europe and the Far East. Perhaps some of our numerous movie enthusiasts may have discarded volumes of technical phases of photography and cinematography which would serve most useful purposes in zones where libraries were destroyed. Ship contributions prepaid to ABC, care of Library of Congress. Collect shipments cannot be accepted.

Filming Today Through Central and South America

By E. H. SCOTT

Author of The Scott Tour Guide to Central and South America

THERE are so many things to say about filming today in Central and South America that it is difficult to know where to start. Perhaps one of the most important things to know is how much film you should figure on taking with you; should you take it all along, or take part of it and send the rest of it ahead; or, should you try to pick it up at photographic stores as you go along.

My advice is to take all the film you think you will require along with you, for you cannot depend on getting it in any of the Central or South American countries today. Don't send a supply ahead of you, for believe it or not, film sent by Air Express today, takes not the day or two that the Air Express advertisements would lead you to believe it will, but anything from a week to a month. I know, for I had some of my supply of film—fortunately not a lot of it—sent ahead and only one single shipment caught up with me. In addition to this uncertainty of receiving it, you will have the certainty of paying duty on it when you try to get it out of the customs.

How Much Film Should You Take?

The next question is how much film you should take. That was a very difficult question to answer before I left, but an easy one now since I have seen the various countries. You will undoubtedly not want to use as much film as I did, but the best way to tell you what countries are the most interesting and those in which you will shoot the most film, is to tell you how much I shot in each country. You can reduce the total to a percentage basis and figure out from this what you should take. I shot 14,000 feet of 16mm. kodachrome film—and here is the way I used it: Mexico 1500 feet, Guatemala, 1700 feet (and I could have shot another 500 feet); El Salvador 500 feet, Honduras 300 feet; Costa Rica 1200 feet, Panama 600 feet; Colombia 1000 feet; Ecuador 1000 feet; Peru 900 feet (provided you go to Cusco. If you don't go to Cusco, 500 feet is enough). Chile 1800 feet; Argentina 500 feet; (they don't like cameras in Argentina and you will find it very difficult to shoot much there). Uruguay 1000 feet; Brazil 1200 feet; Barbados 700 feet.

No Trouble With Customs Officials

You will not have the slightest trouble with Customs Officials in any of the countries of Central or South America except Argentine, where you will have plenty. You will find them all very courteous and cooperative—just don't try to hide anything and you will be O. K. At least, that was my experience throughout the whole trip. It is important, however, if you are using a camera of a foreign make, to be sure to register it with the U.S. Customs before you leave, for if you don't, you may have to pay duty on it when you return. If your camera is made in the U.S.A. you don't need to worry about registering.

Be Sure All Film Is Tropical Packed

Be sure that all the film you take is tropical packed, especially if you are going to use it in Panama or Brazil. You will find that all Kodachrome film is tropical packed, but I had some Ansco 16mm. with me and discovered too late it was not tropical packed and the results were not too satisfactory. Panama and Brazil are the two countries where you must be particularly careful with your film for they are fairly hot and humid. Get your film posted back (or if you have very much send by Air Express) just as quickly as possible after you finish shooting, for it is important to get color film processed as quickly as possible after exposure.

Don't Send Large Quantities Of Film Back In One Shipment

You might be surprised to know that if you expose film made in the U. S. A. in a foreign country and it is going to be used for "commercial purposes" that before the U. S. Customs will release it to be developed, they will make you pay duty on every foot of it. You will find that if you send ten or twelve rolls back in one package, the U. S. Customs will hold it up and make you prove it is not going to be used for commercial purposes before they will release it. So the thing to do is to send back your film one or two rolls at a time, then you will have no trouble.

Use Your Exposure-Meter And Tripod

If you want good pictures, especially in color, you had better use a light-meter on every shot. I have taken over 50,000 feet of film and believe it or not, I still check every shot with not one light-meter, but two. One a Weston Universal and the other a G. E. They are both calibrated and the readings check perfectly on a test light. If I find that the two readings don't jibe, I re-check. You probably don't want to go to this trouble, but I like to have my color right and that's the way I get it. Don't shoot anything below F11, no matter what the meter says, or you will surely be underexposed. When in doubt, over-expose, rather than under expose. Finally, use your tripod on every shot. It's a little more trouble to set up, but it is worth it in the results you get. You will find if you use a tripod, it will not only give you a rock steady picture that won't run all over the screen when you show it, but will help you in composition as well.

How To Get Good Pictures Of Natives

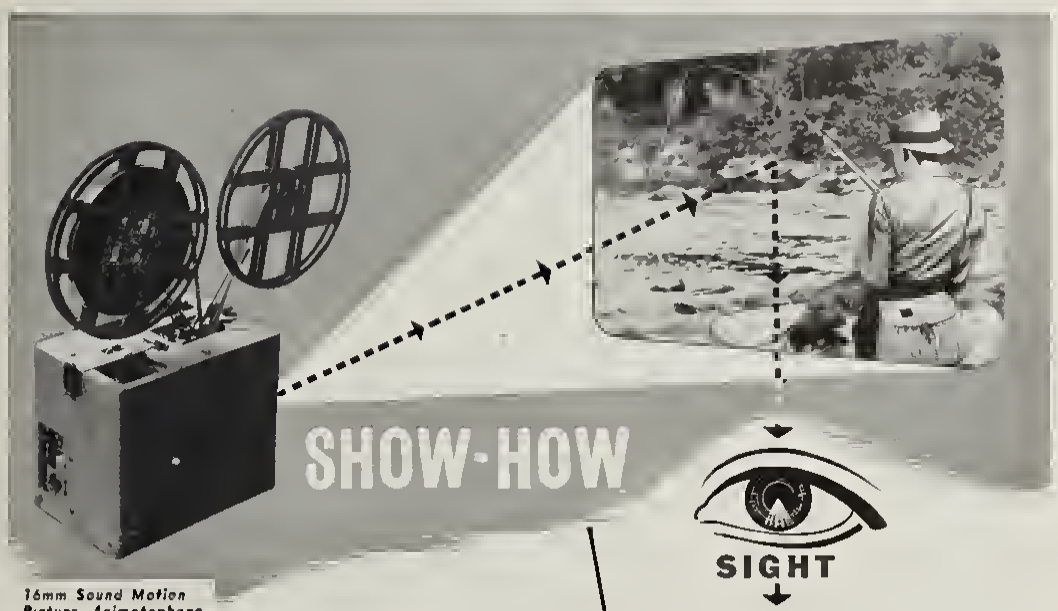
Naturally the Natives of a country make extremely interesting subjects for a cinematographer. However, you will find that if you simply stick your camera up in front of their faces and start shooting most of them will resent it and either turn their heads away or let you know they don't care about it.

It is easy to understand this if you will put yourself in their place. Here's the way I got perfect pictures every time. If I saw a Native coming along the road or a small group I wished to shoot, I simply had the guide go over and explain that I would like to take some pictures, and give them a few small coins, and the result was always smiles, and a readiness to let you shoot. Then, and then only, did I set up my tripod and go to work. However, there are some shots that if the Native knew his picture were being taken, it would lose all spontaneity, so on these, use your two or four inch lens.

There is one thing I want to impress on you in the strongest possible way: Be sure and take lots of close-ups after you take your long and medium shots, for close-ups make a picture.

Well, I believe I've given you most of the important things you should know before you leave on your trip. Next month I will give you an idea of just what there is in each of the countries of Central America that will interest a movie fan.

(Editor's Note:—Mr. Scott, for many years an amateur color movie enthusiast, just returned from a four and a half month's photographic trip via plane around Central and South America—shooting 14,000 feet of 16mm. color film, and nearly 1,500 color transparencies. Shortly after leaving Mexico, he discovered that information contained in the travel guide books he had read before departure was incorrect, so he proceeded to make detailed notes which eventuated in compilation of his Tour Guide which will be published within the next few months for the benefit of cinema and travel enthusiasts who plan trips to the southern countries. It might be mentioned that Mr. Scott was the founder of Scott Radio Co. and president until his retirement last fall. Currently, he is mapping an eight month's trip to New Zealand with Mrs. Scott.)



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PICTORIAL INTEREST IS WHERE YOU FIND IT

By JAMES R. OSWALD

PROBABLY every movie maker has a favorite locale which is given preference over all others in his picture taking activities And this is as it should be, for it makes little difference whether that center of filming interest lies in Times Square, New York, or Jasper Junction, Wyoming, your best movies come from the place with which you are most familiar Aside from the vicinity in which you live, this may be a cherished vacation spot, or merely a source of diversion, where leisure hours are passed away.

My favorite haven of refuge, and photographer's paradise involves a region in northern Wisconsin, having as its axis, Minocqua. It's small wonder this little town in the heart of the Northland has become as a second home to me Whether it be the peaceful tranquility of a scheduled trout stream, the magnificent splendor of a drive through a virgin forest, or the thundering of horses hooves on the bridle path my scenario calls for, the setting is readily available, or within easy reach of this photographic wonderland.

Minocqua is unique as a town, in that the plot of ground it occupies was originally an island, although is now accessible by road and rail, as well as water, by scenic bridges which connect it with the mainland on one end, and picturasque tree-lined "fills" that join it on the other. Appropriately, Minocqua has been nicknamed **The Island City**, a name which has remained with it to this day.

Beautiful Torpy Park, on the shores of Lake Kawaguesaga, is the site of many of the town's special events, always a worthy focal point for the wide-awake movie maker. Swimming enthusiasts enjoy to the fullest their cool, refreshing dips in the unmolested, crystal clear waters of the lakeland region, another source of activity for the action seeking cameraman.

Normally, Minocqua has a population in the neighborhood of 1,000, but being a resort town, swells tremendously during the vacation season, Minocqua's modern, up-to-date stores offer the last word in shopping facilities to "citified" customers, while its rustic log cabin resorts reflect the atmosphere of pioneer days for those who like to "rough it." It isn't at all difficult to understand why so many motorists traveling U S. highway 51, through Minocqua, to points further north, make it a "must" to stop over in this little city, and often vow to spend their entire vacation in the vicinity the next year It was in much the same way that I, myself, first became acquainted with the potentialities of this photogenic gem, though long before I knew what an **emulsion** was, or had heard of the complexities of a **dissolving shutter**.

But what has all this to do with your movie making? In what way can **you, personally**, benefit from the experience of a fellow filmer?

Well, maybe you're one of those persons who has traveled far and wide in your never ending thirst for adventure. You wanted to see new places and do new things You skipped here and you skipped there, never stopping long enough in any one locality to take a second look. You had your movie camera with you, of course, but most of your pictures were taken, literally, with one foot on the car running board. You came back from your journey armed with souvenirs from places you had been. You bragged about the distance covered, and the short space of time involved. You had some good movies to back you up, too. But, be honest with yourself. Didn't you feel there was something **missing** in these pictures? Were they the kind of movies that demand repeat performances . . . that the audiences want to see over and over again? Or were they of the type that, merely as a matter of courtesy, give rise to a few favorable comments, which can be seen through as clearly as the atmosphere that surrounds them?

All to often well-meaning, but misinformed, movie makers are inclined to overlook the very essence of a superb movie, blinding themselves to the simple secret readily available to all They "can't see the forest for the trees." As a result, golden picture taking opportunities are passed by, in favor of a conglomeration of widely scattered, unrelated hodge-podge variety of fast-fleeting sequences.

Take a look at the pictures reproduced along with this article It is difficult to portray on the printed page the significance such shots as these can have to a well-rounded screen story. But if you will get to know your subject matter from all angles before shooting, visualize ahead of time the possibilities, mingle with the people who will be in lens range, and become acquainted with their "inner-selves," and then go out to shoot what you have learned in such a way as to make your future audiences live the picture, then and then only will you come up with a home movie that not only tops all previous endeavors, but one that rivals all the academy award winners in Hollywood!

Your success as a movie maker, then, depends not so much upon where you have been, what you have done, or who you have met, but rather on your ability to sell, on the screen, what you have seen!

In the serenity of this secluded north woods cabin, and its surroundings, the author hikes to plan future sceneries

Beautiful Torpy Park, on the shores of Lake Kawaguesaga, is the site of many of the town's special events—always a worthy focal point for the wide awake movie maker.

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WORLD-WIDE DOCUMENTARY FILMS
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OF the many services utilized for behind-the-front prosecution of the war, the documentary film stands out as a most important factor in the achievement of ultimate victory. Experiences of virtually all of the Allied nations with the documentaries resulted in generating utmost cooperation of the home fronts for maximum efforts to provide the men on the battle lines with the necessary supplies and equipment.

But what of the future, and the place of documentaries in peacetime? There is no doubt but what the documentary will take a position equal in importance to the printed word for informative dissemination of important subjects of national concern and interest in all countries of the world.

Government Control of Documentaries

At this point, it appears that documentaries will be encouraged, subsidized, or produced outright in the various countries by the governments themselves. They will generate political thinking along the lines of the individual governments—which naturally will only sponsor subjects in line with the parties in power. But more important, if generally instituted, will be instructional documentaries aimed at various groups within the country to increase the production efficiency and way of life of various sectors of the population. This is especially true of agriculture, where the United States, Great Britain, and Canada, for example, have found instructional documentaries to be more informative to farmers for material increase of the land's productivity; better use of mechanical equipment; rotation of crops; etc.

But wartime experience has demonstrated that a specific phase of a subject can be best covered in a maximum of four reels. In fact, the documentary or instructional films have been found to give maximum results for sustained interest in about two-reel footage per subject, and later can be fully covered visually better than 100 pages of instructions in printed form.

Wide Opportunities for Cameramen

The post-war expansion of documentary production by various nations will provide expanding opportunities for cinematographers, both professional and advanced amateur. The latter can very easily swing over to a life job in a field for which they have enthusiasm. Especially in Great Britain and the United States, many of the men trained in service photographic units will readily find opportunities in the documentary fields rather than the present crowded camera crafts of studio production.

Industry Report

Indications of the extent to which the documentary films will be utilized in peacetime are contained in a symposium bulletin from the offices of the Motion Picture Producers and Distributors of America. It states:

Out of the war years—when information was a vital necessity to men in uniform and to the people at home—there has come a universal interest in the use of documentary films. Great Britain, the United States and Russia called in their best available talent to make documentary visualizations of the war. Inspired by the genius of such men as John Ford, William Wyler, John Huston, and Frank Capra, came the well-remembered "Battle of Midway," "The Memphis Belle," "Fighting Lady," and that excellent series, "Why We Fight."

From Britain, beginning with "Target For Tonight" and including, among the most recent, "Western Approaches," came a fine succession of factual films portraying the beleaguered home front and the fighting abroad. Millions of feet of film were shot to make these documentaries. Some were edited into feature pictures ("The Way Ahead," "The True Glory," and others); some were brief messages flashed on the screen to teach the armed forces and civilians the surest way of survival. Today, the equally urgent need is to teach people to get along with each other. How shall it be done? Where the emphasis?

Comments by Disney and Grierson

Walt Disney, asked to say what part motion pictures can play in the postwar program, replied: "It is easier to create experts than to make good human beings. I believe the main concern should be to emphasize the well-integrated life." And from John Grierson, former Film Commissioner for Canada: "The ends men seek are identical and simple and concrete, whether they come black, white or yellow. They are concerned with food, health and housing and the other highly visible evidences of the good life. I have no doubt that when these are fought for and secured, the invisible aspects of the good life—whatever these may be—will come to inhabit the edifice we have built. In the meantime, it is in the fulfillment of actual and visible needs that we shall find the basis of a common philosophy and the only one in which the peoples of the world will any longer trust. In this progressive struggle for welfare which is actual, we all need the example of other countries, the example of other peoples' genius, other peoples' ingenuity and good fortune."

Canada's "World In Action" Series

Canada's contribution to international good-will through films produced under the supervision of Grierson was a series designed not only to win friends for that country by acquainting the world with Canada's way of life, but, at the same time, "without any pharisaical self-congratulation to indicate the fundamental tenets of democracy which might be used in building up progressive groups in every country." Such titles as "War For Men's Minds," "Labor Front," "Global Air Routes," "Inside France," "When Asia Speaks," and "Now the Peace," give some idea of what was set forth in this excellent series which is still showing in theatres all over the world.

English Documentaries Important

As developed in England, the documentary film was a great factor in welding the people into a solid unit during the war, due largely to the fact that the technique had been mastered earlier, under Grierson, Paul Rotha and others. We, in this country, who are proud of our picture-making skills, have much to learn from them in the art of producing the film that teaches by means of simple, realistic, human interest stories. One of their recent releases, "Children of the City," found great favor in the United States, especially among socially-minded groups.

USA OWI-Overseas Activities

Taking a leaf out of these studies, our OWI-Overseas Division, under the direction of Robert Riskin, prepared a series of American films for showing in the formerly occupied countries of Europe. Among them were "The Story of the Jeep," setting forth our industrial "know-how"; "Colorado City," depicting the way one city has made its plans for reconversion; "Washington, D. C."; and "Tuesday, November Second," which describes our electoral system. Few people have been privileged to see these pictures in this country, but it is hoped that they will be given non-theatrical showings at some later date.

UNRRA Collecting Films

UNRRA is gathering from far and wide a collection of films that will further its work. The British Ministry of Information film division has supplied a "Report" picturing the supply and distribution of relief to displaced persons, also, "Star and Sand," a film dealing with the Yugoslav camp set up in Egypt. Canada is filming a picture in Greece, titled "Out of the Ruins"; an Italian company is making a film portraying what UNRRA is doing in that country; and the U. S. Army is making a two-reel subject, "The Last Battle," which will probably be released in our theatres as well. In China, Russia, South America and other countries, there are plans under way for similar contributions.

Documentaries Aimed For Adult Education

The documentary as distinct from the classroom film may be considered as a tool for adult education. From China comes word that mobile units are being developed at Nanking University to carry films far back into the provinces of Changtu and Chungkind—a difficult undertaking, where roads are often almost

impassable The barrier of language is a problem, but one of these days we hope for an exchange and the opportunity of seeing such Chinese-made documentaries as "China's Pattern of Peace," and "The Voice of China," with English commentaries. There are ambitious plans for the establishment of what are interestingly called "Halls of Dynamic Learning" in five of China's forward-looking universities, where both 16 mm. and 35 mm. projectors will be available. "Visual aids are the best means of communication and unification," says one of their leading educators "We need them—and quickly."

Plans for the Netherlands

In the Netherlands, the Dutch government has set up a program under the direction of Mr. Joris Ivens to bring education to the Indonesian people through films. Now chiefly composed of pictures obtainable from other countries—travelogues, human interest, and war-reporting films demonstrating the victory of the democratic forces of the United Nations, it is the hope of Ivens and his staff that they may soon be producing native-language films and that, one of these days, they may be exporting special subjects giving to the rest of the world some idea of the customs, the work, the art, and the laughter of the peoples of that Pacific empire.

"The Wheels Turn Again" is the poignant and significant title of the first documentary to come from France, pointing to the terrific devastation of its industry and the problems to be faced in again putting its wheels in motion In the series that is planned for theatrical and non-theatrical showing, with English and French titles, we are doubtless witnessing the re-birth of France's unique cinema art.

Informative Entertainment Series

What of the documentary in our own country? With the disappearance of the factual and semi-factual war reporting films, what may we expect to follow? Two important series come instantly to mind. First, "The March of Time"; and second the series titled "This Is America." Both are released as entertainment subjects in the regular theatres

Documentary Technique in Features

The influence of the documentary technique is to be seen invading the pattern of our theatrical feature films "The House on 92nd Street" was an excellent example M-G-M's treatment of William L White's factual report of our ignominious retreat from Bataan and Corregidor, "They Were Expendable," is definitely in that category. Without heroics or glamour, yet on a magnificent scale, it depicts the story of the crew of a little PT boat who sacrificed their lives to what seemed—at the time—to be a lost cause.

Col. William Wyler's first peacetime assignment, "Glory For Me," which he will direct for Samuel Goldwyn, is somewhat more fictional, yet it has its roots in real life. Dore Schary's picture, "They Dream of Home," is an honest effort to bring to audiences a realization of to day's adjustments

When documentaries are produced (as it is proven they can be) so that they grip the emotions as well as inform and teach, they will undoubtedly find their way in increasing numbers into the regular theatres where they may touch the minds and hearts of millions to be reached nowhere else, and so contribute in large measure to our shining dream of one world and an era of lasting peace.

New Film Studio for Egypt

A new motion picture studio is being built in Cairo, Egypt, by Salomon Salama According to information provided by the latter, it will be the most modern studio in the entire Near East, having three stages and being equipped with the latest apparatus developed by American manufacturers

Equipment, purchased through intermediary of Teca Corporation of New York, includes a Mitchell BNC camera, Blue Seal sound recording systems, background projector, Mole-Richardson lights, Houston automatic developing machines and printers, Moviola viewing machines, etc.

Salama recently spent some time in the United States selecting the latest equipment and observing production techniques He intends to employ American-trained production technicians and personnel where possible in the Cairo studio

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AMONG THE MOVIE CLUBS

Amateur Movie Society, Milwaukee

Amateur Movie Society of Milwaukee is one of the several progressive clubs which meets twice monthly. June 12th session had film program presented by Kenosha Movie Makers Club, and included the following subjects: "Swedish Smorgasbord and Folk Dances," "This Is America," "Sand in Our Shoes," and two series of slides. At the June 26th meeting, illustrated lecture on Ansco color film and how to use it was presented, along with a rousing gadget night auction.

In current bulletin of the club, announcement of the 1946 annual contest for members is made for both 8 mm. and 16 mm. entries. Closing dates and judging of both classes are set for mid-November, and handsome trophies will be presented to winners in each group.

Winners in the recent club novice resulted as follows. For 8 mm., first, "Easter Show," by Earl J. Peychal; second, "V-Garden," by Martha Rosche; third, "Great Names in History," by W. Vogel. In the 16 mm. division, Selma Preuss won first prize with "Autumn Glow," second was Ray J. Fahrenberg's "Wisconsin From the Air," and Walter Chapelle took third place with "Ice Bound Niagara."

Kenosha Movie Club will act as host to members of the club at annual picnic to be held at Petrifying Springs Park, Kenosha, during the summer.

Los Angeles Cinema Club

Maintaining the usual high standard of its programs, June meeting of the Los Angeles Cinema Club presented productions in both 16 mm. film and 35 mm. color slides. Latter portion of the program was through courtesy of Pictorialist, and proved decidedly interesting to the members present.

Lt. Gae Faillace, LACC member for many years, was guest speaker of the evening. Official photographer with General MacArthur in the Pacific campaign, he detailed some of his most interesting experiences of the past four years, and concluded with showing of some of his interesting 16 mm. pictures. "Our Amazing Northwest," a 16 mm. two reeler, was presented by C. Oscar Perrine.

Tri-City Cinema Club

Joint meeting of the Tri-City Cinema Club, Blackhawk Camera Club, Rock Island Camera Club, and Moline Photographic Society was held at Moline on the evening of May 23rd to a large audience. Solon exhibition of prize winning pictures of the past year, and outstanding colored slides, were presented by the three camera clubs. Film program arranged by Tri-City included: "Silver Skates," by Tom Griberg and "Arizona and Mesa Verde," by Dr. H. H. Parsons.

Brooklyn Amateur Cine Club

Charles Benjamin was elected president of Brooklyn Amateur Cine Club for the ensuing year, with other officers comprising: Herbert Erles, vice president; Albert Groman, treasurer; Eugene E. Adams, secretary; and Irving Gittell, Francis Sinclaire and Horace Guthman, directors.

June 5th meeting held at the Hotel Bossert was the annual get-together session, with Ed Preisel preparing a program which comprised showing of a film for general criticism and comment from the entire club after the running. Preisel then pointed out errors overlooked by the audience, and again projected the film to allow members to observe the faults and errors discussed. Annual dinner party, shelved during the war years, was resumed on the evening of June 19th at the Village Barn in Greenwich Village.

Utah Cine Arts Club

Color film displaying the beauties of Yellowstone National Park highlighted the June 19th meeting of Utah Cine Arts Club at Salt Lake City. Latest of the technical series discussions featured at each meeting dwelt on demonstration of several makes of movie cameras and various accessories. This portion of the program has caught on with members, who are enabled to get a comparison of various brands of equipment to enable them to make more careful selection of models required for individual requirements.

Officers are preparing plans for a big outdoor show and annual club picnic in Mill Creek Canyon, to be staged within the next month.

Los Angeles Eight

June 11th meeting of Los Angeles 8 mm. Club was held at Arden Farms Clubhouse, and presented film program which included. "Grand Canyon," by Max Rapp, and "Aztec," by Mr. Ibsen. Sylvia Fairley won the first prize roll of kodachrome in the May 50 foot contest with "There Ain't No Justice." "Swim Meet," by Fred Evans, tabbed the second prize roll of film, while Lewis Reed slipped into third spot with "Bringing Down Father."

Cinema Club, San Francisco

June session of Cinema Club of San Francisco was held on the 18th at the Women's City Club with Larry Duggan arranging film program for the evening, which included "Yosemite Seasons," (16 mm. kodachrome) by Mrs. Margaret Bogman, "Hitting the High Spots," (8 mm. kodachrome and black-and-white) by Duggan; "Sandra," (16 mm. kodachrome) by E. L. Sargeant; and "Peonies," color film roundup which several members shot at the recent club outing at Hayward.

Metropolitan Club

Annual meeting of Metropolitan Motion Picture Club of New York City was held on the evening of June 20th at the Pennsylvania Hotel, when members voted for four directors to serve three year terms. At the same meeting, screenings of films entered in the Novice Contest were held, with members voting for the winners of three cash awards offered by member Harry Groedel.

Current announcement discloses two club contests for 1946-47, providing members with opportunity for planning movie-making during the summer vacation period. Novices' contest, for members not classed as advanced filmers, will have three cash prizes again donated by Harry Groedel. Entries will close on January 31, 1947, with judging by entire membership at the February, 1947, meeting. Only one entry per member is permitted, with maximum length of 16 mm. to be 800 feet, and 400 feet for eight mm. General contest, open to all members in good standing for submission of one subject each, has no limit on footage in either size film. Entries will close on November 1, 1946, with special committee of seven judges to view the entries and select the winners.

Philadelphia Cinema Club

James Maucher presented an illustrated lecture on "Making Professional Appearing Titles" at the June 11th meeting of Philadelphia Cinema Club, which was held in the Witherspoon Building.

Sound film, "Historic Philadelphia," with narration by Lowell Thomas, was also on the program and gave members an idea of what to film around the city for interesting subjects. President Francis Hirst projected his "Perils of Paul" and "In the Heart of the Rockies."

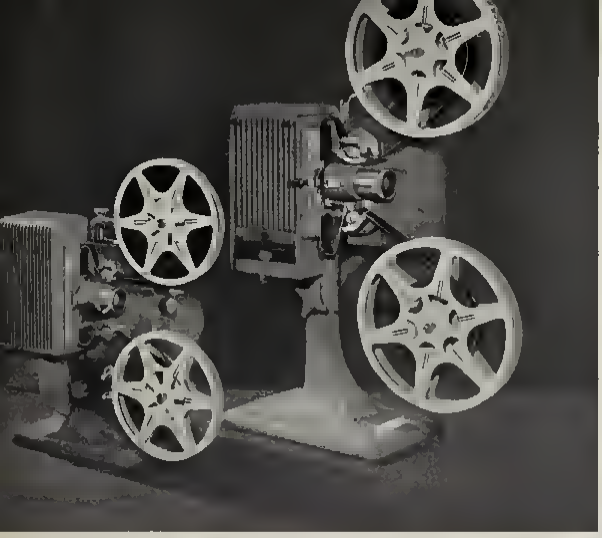
On July 14th, club members will journey to the summer home of Dr. Robert Haentze on the latter's invitation, for another great outing at the location.

Seattle Amateur Movie Club

Seattle Amateur Movie Club held regular monthly meeting on June 11th in Parish Hall of the Church of the Epiphany, with large portion of the meeting devoted to discussion of outstanding features of various types and makes of cameras and other equipment. Film program included showing of "Meshes of the Afternoon," from library of Amateur Cinema League.

Amateur M.P. Club of St. Louis

May meeting of Amateur M. P. Club of St. Louis was highlighted by showing of "Museum of Memories," 300 feet of 8 mm. kodachrome which was entered in the club's annual contest and adjudged best of entries.



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KODASCOPE EIGHT-33—low-cost, 500-watt lamp, *f*/2 lens. KODASCOPE SIXTEEN-10—reasonably priced, 750-watt lamp, *f*/1.6 or *f*/2.5 lens, accepts other lenses, other lamps. KODASCOPE SIXTEEN-20—same lens-lamp versatility, plus push-button operating convenience. SOUND KODASCOPE FS-10-N—reasonably priced sound *and* silent 16mm projector of exceptional tonal qualities.

Quantities still small in comparison with demand. Keep in touch with your Kodak dealer.

The Kodak movie accessory picture, in many departments, is reassuringly bright. *Lenses, filters, carrying cases, film reels* and *cans*—many are on your dealer's shelves today, others are on the way, and by year's end you should be able to obtain just about every Kodak movie accessory supplied prewar . . . with many offering marked functional advances. Keep in touch with your Kodak dealer.

—and how about Ciné-Kodak Film deliveries?

Trouble with film, of course, is that civilian film production started from scratch a few months ago. Kodak had none . . . dealers had none . . . you had none. To supply *all* dealers with *all* film types for *all* customers adds up to a tremendous total—which Kodak is doing its level best to provide—and in the face of difficult manufacturing, shipping, and distribution problems . . . Eastman Kodak Company, Rochester 4, N. Y.

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Kodak

The New Norwood Exposure Meter

By RALPH A. WOOLSEY and CHARLES H. COLES

(Photo Research Corporation)

Fig. 1. Closeup balanced and exposed according to technique described in article.

WHEN the Norwood Director meter was first introduced to the studio cameramen in Hollywood a few years ago, its radically new design elicited some raised eyebrows and skeptical comments. However, the continued success of its users in achieving accurate exposure control has stimulated a wider and wider use of the meter until now it may be found in studios all over the world.

Constructed of an improved translucent material, the patented hemispherical light-collector is now known as the "Photosphere." The designers of the meter have greatly increased its scope of usefulness by making the Photosphere interchangeable with two accessory light-collectors, so that the instrument now performs the multiple functions of an incident-light exposure meter, a light-intensity (foot-candle) meter, and a brightness-range meter.

Still the heart of the Norwood Director, the Photosphere simulates the camera side of any three-dimensional subject. In use, therefore, it is simply held near the subject and pointed directly at the camera. In this position it integrates all the useful photographic illumination irrespective of the angle at which it strikes the subject. If it happens that the indicating pointer is not conveniently in view, the meter body may be rotated around the pivot connecting it to the Photosphere base until the dial faces the observer. This feature is a convenience that cameramen have greatly appreciated. Among its advantages they have discovered are the elimination of interference from shadows cast by the user and the ease of making readings in close quarters.

The Director shows its supremacy when working under lighting conditions considered unusual or difficult for other methods of exposure determination. Entirely lacking is the uncertainty experienced with the varying indications of most meters as they are tilted slightly one way or the other. Owing to its unique design, the Director has eliminated this critical directional sensitivity. The pointer holds its position without fluctuation even when side or backlighting is encountered since no special precautions are necessary to assure accurate reading. The Photosphere integrates light from any direction with equal effectiveness.

It is in color photography that the Norwood Director displays its accuracy and consistency to the greatest extent. It measures, integrates and evaluates incident light so that the flesh tones of a subject will always appear natural as long as the light has the proper color temperature. Because these tones are the most critical, their accurate reproduction will assue fidelity in all other colors in the picture. Even though the background is light or dark, flesh tones will always appear correct.

In addition to determining the overall exposure, the new Director measures other important photographic factors by means of interchanging the photosphere with special light-collectors. Lighting contrast control is facilitated by the use of the "Photodisk" which provides illumination measurement over a range of 0-10,000 foot-candles, assuring a quick, accurate means for measuring the intensity of key or other light-sources.

A reflected-light attachment, the "Photogrid," is used with the Norwood Director for brightness measurements or brightness range control. The Photogrid may also be used if it is possible to read the incident light for exposure determination.

Two models of the Director are now in use. The Cine model, designed for motion picture photography, is calibrated directly in f-stops from f/1.4 to f/22 for a constant shutter speed. Adjustment for various emulsion speeds is provided by interchangeable perforated metal slides which are inserted behind the light-collector to control the light reaching the photoelectric cell. A computer allows use of the meter for still photography by facilitating the selection of shutter and

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1 Baby tripod with carrying case and Hi Hat
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Fig. 2 Measuring key light intensity with Photodisk pointed at source

Fig. 3 Adjusting shadow illumination to desired contrast balance with key, using Photodisk pointed at fill light

Fig. 4 Determining exact exposure with Photosphere pointed at camera

iris combinations other than those indicated directly on the dial and also converts f-stop readings into foot-candles.

The Universal model, for both still and motion picture photography, is calibrated in light-values. Exposure calculations are made with a computer which indicates iris and shutter settings through a wide range for any emulsion speed. Two ranges of light-levels may be measured. The change from the low level to the high is accomplished by insertion of a multiplying slide behind the light-collector.

Using the Meter

While illumination balance is determined by the individual cameraman's artistic requirements, it is nevertheless possible for him to control this balance more consistently and accurately than before with the new Norwood Director. With this meter, for example, an initial light-level may be established on a set at the principal subject which then becomes a reference brightness against which the rest of the set may be balanced visually.

The following is an illustration of one method for lighting to a contrast ratio of 4 to 1, using the Director Universal model meter. Plus-X film exposed in the studio at 1/50 second at approximately f/2 is selected for purposes of discussion.

1. Set computer for Weston film speed of 40, assuming this is correct for the laboratory. Moving f/2 opposite 1/50 second on computer will show that a light-value of 100 will be required for normal exposure.

2. Hold meter with Photosphere at point of principal interest in scene and point Photosphere at camera.

3. Adjust key light until meter indicates slightly less than 100.

4. Replace Photosphere with Photodisk and point directly at key light, noting intensity. With disk in place, light values on scale become foot-candles.

5. Switch on fill light and point Photodisk at it. Adjust intensity of fill until ¼ of key light. Principal subject is now lighted with correct balance. Kicker or backlight will not alter this key-to-shadow ratio appreciably.

6. Using brightness of principal subject as a reference, balance rest of set to it visually. If desired, meter may be used for checking lighting balance of set at various points in background.

7. If unusually light or dark areas appear in set, their brightness in candles per square foot may be measured using Photogrid on meter and pointing it at close range at these areas. Reference to computer will show whether they are too light or too dark to fall within film range. If outside permissible limits, lighting adjustments may be made to correct situation.

8. Return to principal subject position and point meter with Photosphere in place at camera. Meter will now give exact lens aperture to be used, which will be very close to f/2 originally decided on.

When using the Norwood Director outdoors, the method is essentially the same. Since the key light is usually the sun, its intensity in foot-candles is measured first with the Photodisk in place. From this value is computed the illumination needed in the shadows to obtain the desired balance. Reflectors or booster lights may then be adjusted until the shadow reading is brought to the computed level. Finally the Photodisk is replaced by the Photosphere which is then pointed at the camera from the subject position and the correct exposure read.

Lighting setups may be duplicated at a later date simply by keeping a record of the intensities or balance of the lights used for a particular scene. Key and other light sources may be switched on one at a time and their respective intensities measured with the Photodisk in place on the meter.

With the three interchangeable light-collectors, the Norwood Director becomes a truly universal instrument designed to solve any exposure problem. Its logical and direct means for exposure determination through the measurement of incident light results in highly accurate readings under all conditions. The meter is easy for the cameraman to use and requires a minimum of study.

It should be emphasized that the exposure meter is only a tool used by the cinematographer in establishing lighting condition under which he chooses to work. Once this is done the instrument has fulfilled its purpose. The new Director provides a means for controlling these conditions more quickly, allowing the cameraman more time for concentration on his artistic efforts.

Gordon Mitchell Heads New Industrial Film Concern

Gordon S. Mitchell, former manager of the Research Council of the Academy of Motion Picture Arts and Sciences, is president of All-Scope Pictures, Inc., recently incorporated to produce educational and industrial films.

Production personnel for the organization will consist mainly of ex-service men who had wide experience in production of Army and Navy training films, including Fred Mandl, A.S.C., who was a Signal Corps cinematographer with M/sgt. rating during the war.

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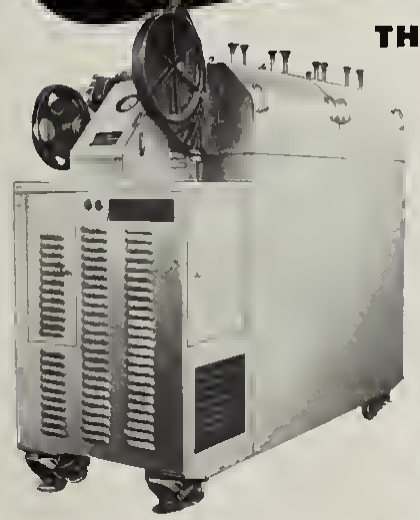

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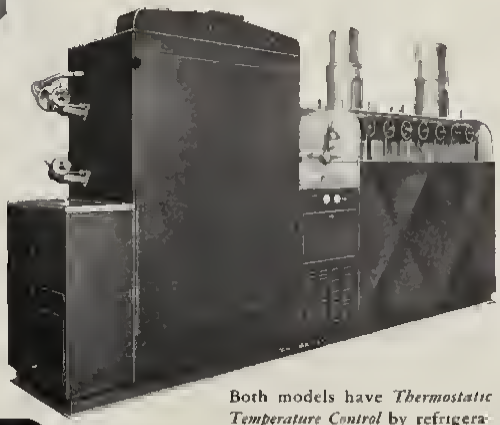

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Instructing U. S. Signal Corps Photographic Companies with Major Art Lloyd, A. S. C.

IN the early months of the entry of the United States into the war, various branches of service naturally competed in securing the enlistments of experienced motion picture photographers from Hollywood But it was only a short time before that source of supply dried up, and—with the Army Signal Corps planning expanded war zone activities for still and motion picture photographers—it was necessary that special photographic companies be thoroughly instructed and trained for eventual assignments

Major Art Lloyd, A S.C, was one of the Signal Corps officers assigned to handle such elemental and advanced training in cinematography. Commissioned with rank of Captain in April, 1942, he was assigned to the Signal Corps Photographic Center at Astoria; and from there immediately got roving assignments to head photographic units which covered the Japanese evacuation from Pacific coast areas to relocation centers, tank training and maneuvers of the Third Armoured Division on the California deserts; barrage balloon training films at Camp Tyson, Tennessee; instruction reels on operation of the long-tom gun, and films depicting operation and performance of the Duwk, the sea-going-truck.

After such intensive and extensive photographing activities, Lloyd was called on to head one of the many training units which were set up to provide instruction to the Signal Corps photo companies which had to be established to secure the necessary manpower for the proposed photographic units which were eventually to be assigned to each Army that would hit the beachheads of France for the invasion and conquest of Germany With a wide background of cinematographic experience in the Hollywood studios, Lloyd nevertheless was required to take a brief course on Army procedure in teaching of both officers and enlisted men.

Initial Instruction Course

First assignment of Captain Lloyd and his staff was to train the 166th Signal Photographic Company stationed at Camp Crowder, Mo. This covered a span of nine months; and later with the same outfit to Tennessee, and Wisconsin At the latter point, two units of the 197th Signal Photo company were instructed while on winter maneuvers.

The Signal Corps, in setting up about 15 Photographic Companies, had each of the latter comprising about 165 officers and men; with laboratory units, camera repair units, supply men, drivers in motor pools, and identification units. It was found that many in these companies had previous 16 mm. or still photography experience, which proved a great asset. If any were found in such companies with sufficient actual production experience in Hollywood, they were culled out and shipped overseas immediately

As it was necessary to instruct the companies in both Army procedure and photography of both motion picture and still classifications, the photo instruction had to be dovetailed in between Army

Trainees learned how to edit their own film shot during instruction courses

Motion picture camera crews of Signal Corps Photo Company 166 who received cinema instruction from Major Lloyd

training. All teaching was in actual production technique as practised in the studios and in the newsreel fields. Photo training was materially expedited in the field where the various units were stationed for training.

Phases Covered

Instruction course, as uniformly established by the Signal Corps, started at the basic fundamentals—how to handle the tripod; thread camera; proper exposures, and continuity of action. Latter was most necessary, as most of the men would be on their own in the field and could not wait for advise or instructions from headquarters on what to shoot during battle action.

Orientation in photography; basic motion picture and story coverage; nomenclature of cameras, lenses; film loading; purpose of long shots, medium and closeups—and when best to use each—were early subjects in the photo training. Then instruction swung into phases of film types and filters—with meter speeds of each, slates and captions; panning and tilting; care of cameras and films

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Photo by Arthur C. Allen, for Camp Leelanau

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in both the Arctic and tropics; balance and frame, film editing and cutting. Handling and operation of the Mitchell, Bell & Howell, Wall, Akeley and the various 16 mm cameras were thoroughly explored for the training.

Before finishing the training and getting passing marks, each trainee had to shoot and submit a minimum of five shots—long, medium, closeup, insert, and re-establishing shot—all on his own without assistance.

One important phase was the proper manner to hold an Eyemo camera by hand to give a steady picture. As taught, this provided for holding the handle with the right hand—with the left hand having a full and firm hold on the bottom front below the lens. All weight must fall on the left hand, with the right balancing for steadiness. Work of the trainees during the course was processed and gone over to point out to individuals their mistakes in setups, composition or shooting. Those failing to pass the course—which proved to be a relatively small percentage of the whole—were transferred to other branches of Army service.

The Signal Corps instructed in excess of 3,500 men in cinematography through the photo company instructional system, and the students worked with both 16 and 35 mm equipment and film, together with obtaining thorough techniques of the two sizes of film.

The completed instructional course as mapped by the Signal Corps covered a total of 17 weeks.

Export of Lighting Equipment Grows

Foreign motion picture films, particularly in India, are placing huge orders for photographic lighting equipment, according to Bardwell & McAlister, Inc., Hollywood manufacturers of the famous B & M Spots and other photographic equipment. Large shipments are also being made to Egypt, Sweden and Panama. The huge demand for these products from India is due to the fact that India has the largest motion picture industry in the world, with the exception of the United States. According to Mr. Ambalal J. Patel, the East Indian representative of Bardwell & McAlister, who is also a leading motion picture magnate, they produce in excess of 200 feature films per year.

La Casa, Alhambra

Ninth anniversary program of La Casa Movie Club of Alhambra, California, was held in the YMCA Building on the evening of June 17th, with D. W. Gardner as chairman. Film program comprised short reels of various subjects shot by members. Those providing 50 foot subjects in 8 mm. included R. B. Vail, H. S. Wallace, D. A. Powell, A. J. Zeman and O. C. Jessen. Subjects comprising 100 feet of 16 mm. were credited to: Frank Knaus, C. L. Ritter, L. W. Lantz, Mrs. Marjorie Conrad, J. H. Clay, Mrs. R. Gillmann, Miss Monda Taylor, Guy Nelli and H. P. Carnahan.

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Victor Cameras and Projectors Reported Stolen

Cameras as well as projectors appear on the list of Victor equipment reported stolen recently. One loser is a former army man who reports the theft of a Victor model 5, serial number 15823 with F 2.9 and F 1.5 lenses.

While this camera was taken at the time the owner was stationed in Bremen, Germany, it may turn up in this country. If found, please notify Mr G. D. Gillis, Hotel Holland, 351-359 West 42nd St., New York 18, N. Y.

Another camera, Victor Model 3, serial number 5313, with extra filters and telephoto lens, was taken from a car parked at Pico (navy) Landing, Long Beach, Calif. Notify Kenneth C. Wagner, 315 West 4th St., Davenport, Iowa.

USO Club Loses Victor

A Model 40B Animatophone, serial 93230 was stolen from USO Club, Neosho, Mo., between April 9th and 12th. Please notify Mr E A Moyer.

Edward Doyle, National Director, Hospital Motion Picture Service, National Headquarters, the American Red Cross, Washington 13, D. C., reports that their 16mm. Projector No. 99270 has been stolen from Nichols General Hospital, Louisville, Kentucky.

The Victor Animatophone projector, Model 40, serial number 109796, without speaker, was taken from an auto March 28. It is the property of Mr H O Babb, director of religious education, Christian Churches, Fort Worth, Tex.

A Model 40B Victor projector, serial number 91978 and unit J, 12-inch speaker, have been reported stolen. They are the property of Watchung Area Council, Boy Scouts of America, 133 East 6th Street, Plainfield, New Jersey.

Red Cross Reports Loss

A Victor Animatophone Model 40B, serial number 99270 has been reported stolen by the American Red Cross, Nichols General Hospital, Louisville, Ky. Finder please notify American Red Cross or The Falls City Theater Equipment Co., Louisville, Ky.

Victor Animatophone, Model 40B, serial number 109796 was stolen March 12 from Mr. Joe R Bobb, 2704 University Ave., Fort Worth, Texas.

Three Victor Animatophones, models 40B, all with Unit "J" 12-inch speakers have been stolen from Mr J. A. Volk, 76 Rutgers St., Maplewood, N. J. The serial numbers of the stolen machines are: 87274, 79799 and 77173.

Victor Projector, serial number 96008, has been reported stolen from the American Red Cross, Billings General Hospital, Ft. Benjamin Harrison, Indiana. Please notify Mr. Edward Doyle at Red Cross National Headquarters, Washington 13, D. C., if found.

Major Edwin D. Easley, Air Corps Provost Marshall, Roswell Army Air Field, Roswell, New Mexico, reports that a United States Model B-1 Victor 16mm. Motion Picture Camera, No. 44812, lens No. (1) 309000, (2) 309328 and (3) 309,063, was lost or stolen from that station on or about March 9, 1946.

Naved Announces Convention Plans

The first post-war Convention and Trade Show of the National Association of Visual Education Dealers will be at the Continental Hotel, Chicago, August 5 and 6, according to plans announced by NAVED'S board of directors.

There will be exhibits of equipment, a new feature of this year's convention.

British Optical Expert Here

CHICAGO, Ill.—For the purpose of exchanging technical information concerning precision optical manufacture, Harry W. Martin, chief optical inspector for the famous British firm of Taylor, Taylor, and Hobson, Ltd., spent two weeks during May at Bell & Howell's Lincolnwood Laboratories in Chicago.

Gettysburg Address as Short Subject

Lincoln's Gettysburg address has been filmed in 16mm. color by Neil McGuire, and will be released through Planet Pictures, Inc. McGuire has utilized miniatures, animation and live action to dramatize this immortal document.

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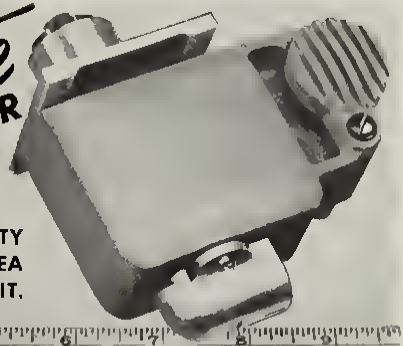

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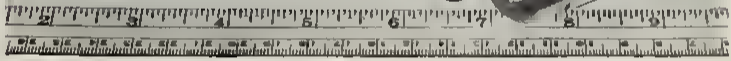

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Trans-Atlantic Flight Movies

"Shannon Airport, Eire,—World premiere showing of sound motion picture Universal's "So Goes My Love" just completed on Pan American World Airways Constellation Trans-Atlantic flight gander to Shannon Passengers report sound and picture reproduction excellent. Filmosound projector functioned perfectly at 15,000 feet and three hundred miles per hour (signed) Captain O'Connor, Pan American World Airways"

With the receipt of the foregoing cable on April 15, officials of Bell & Howell Company learned that their new airborne Filmosound projector had screened the first routine aerial movie show with success. Designed especially for this event, the new machine ushers in an even more enjoyable era in air transportation and passenger entertainment.

Since every available cubic foot of space and every pound of weight are at a premium when placed in the air, the movie equipment had to be designed accordingly, and the results are a tribute to the ingenuity of Bell & Howell and Pan American engineers involved. Usual Bell & Howell quality was maintained in every respect, despite changes in construction and design which were found necessary in order to modify the equipment for the purpose. Because the projector must operate off the plane's regular 24-volt D.C. power supply, special designing was required with reference to projection lamps, amplifier circuit and parts, and the projector motor.

During operation, the Filmosound is supported by means of collapsible brackets and a folding shelf, attached to the water cooler at the rear of the cabin, which supports are quickly dismantled and stowed out of sight between shows Ideal distribution of sound, despite the peculiar acoustic conditions encountered, is afforded by a series of small speakers spaced along the ceiling of the plane's cabin

Roy Tash Becomes Director

Roy Tash, veteran Canadian newsreel cameraman for past 25 years, is switching from cinematography to post of film director with Associated Screen News of Montreal. Douglas Skene assumes Tash's post in the newsreel division

Plans for 16mm Society Disclosed

Aiming to correlate the efforts of professional 16 mm. cinematographers, producers, directors, writers, laboratory technicians, in addition to others associated with 16 mm. film production as amateurs or professionals, the United 16 mm. Society, Inc., has been formed in Hollywood. Organizing group, headed by Daniel B. Clark, A.S.C., who recently retired as executive director of the photographic department of 20th-Fox Studios includes Arthur Miller, A.S.C., two-time Academy Award winner; Clyde De-Vinna, A.S.C., globe trotting exterior expert in cinematography who also won one Academy Oscar; Jack Stanfield, Society Sixteen Cinematographers, and member of S.S.C.'s board of directors; and Alan Stensvold, S.S.C., who is recognized as one of the top professional 16 mm. cinematographers in the field.

Primary Purposes

In launching the 16 mm. organization, Clark states that his survey over a period of years dictates that the field required a central society which could provide the heretofore unavailable services and counsel on the technical, chemical, processing phases of 16 mm. films with the aim of uniformly improving the product. In fact, "to organize for the purpose of bringing together as a group all those who are engaged in the production of distribution of 16 mm. films."

Membership will be divided into two classes: professional, with financial gain as the major objective, and non-professional, where the latter desire informational and educational benefits

After the organization has been perfected to embrace a representative membership nationally, it is expected to survey the production and distribution fields of 16 mm. with the long-range purpose of establishing or setting up a releasing organization (operated by and for members) for more efficient distribution returns on released product. Another major aim of the group is the coordination of standards between the taking of pictures and the laboratory processing.

Camera Equip. Co. Eastern Rep. for Micro-Engineering

Camera Equipment Company of 1600 Broadway, New York, has been appointed eastern representative for the products of Micro-Engineering Corporation of Hollywood. Deal was concluded during recent visit of CEC's Frank Zucker to the coast.

Micro is designing a number of accessories for the 16mm. professional, first piece of equipment introduced being a 16mm film splicer

Still Printing Film

Paul Findley, who served four years in the Army pictorial service — three spent in the European theatre—as a film printer, has joined the staff of Telefilm Studios, 16mm. organization in Hollywood. Findley admits his civilian job isn't a change—he's still a film printer

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Aces of the Camera

(Continued from Page 240)

ment he also coordinated the operations of the Scenic Art, Process, Optical Printing, Insert, and Special Effects departments; thus streamlining all the camera work in the studio, eliminating duplication of effort, and imposing still further phototechnical consistency.

The Cine-Simplex Camera, of which Fox Studios are justly proud, developed after years of experiment by Grover Laube, Robert C. Stevens and the late Charles Miller, was perfected and put into production by Dan Clark. He also contributed the standardized coated lenses and the automatic slating and cueing device.

Winning one of the distinctive statuettes for each of its inventors as the outstanding Technical Achievement in the Motion Picture Industry for the year 1940, the Cine-Simplex camera has been extolled and explained in reams of copy that embraced the national news magazines as well as the photographic journals.

Proud of his profession, Dan believes that the cameraman is the most valuable man on production. And while it's quite possible that he may be a wee bit biased in his opinion, he backs that opinion with some pertinent facts. The actor, he says, has the director to guide him. And the director is advised by the producer. But there is no blueprint for the cameraman's work. He must make his own decisions and his work can only be evaluated after it has been done. Cameramen are so important to production, he adds, that they are virtually frozen insofar as advancing to status of director or producer.

Just because Dan Clark has retired from 20th Century-Fox don't think for one moment that he has given up his interest in cameras, in pioneering, or in helping people. His new venture is, "The United 16 mm. Society, Inc.," a non-profit organization appealing to both amateur and professional cameramen, writers, producers and distributors.

As a long established 16 mm. enthusiast in his own right, Dan introduced 16 mm. cameras and color film into Fox Studios for test purposes. Loud in his praise of the results obtained, he is enthusiastic about the prospects for the sub-standard film. Through the United 16 mm. Society he hopes "... to organize all those interested in the 16 mm. motion picture field on a national basis—for the purpose of bringing them together as a group so that those who are engaged in any phase of the production or distribution of 16 mm. films may benefit—their relationship to the industry be better understood and recognized. "... to so bring it about that membership in the Society shall be at once a mark of honor and distinction, based on merit. "... to conduct studies, surveys and conferences in order to discover the groups, individuals or activities needing attention and to ... advance solutions to problems involved ... to act as an agency on all problems confronting the members ... to provide a reference bureau and clearing house for members interested in the production and distribution of their films, for the interchange of ideas, information and data relative to the purposes of this Society ... to create, develop and maintain books, periodicals, papers, records, scripts, exhibits, recordings and films, charts and other graphic material—for the benefit of the members. "... to give, promote, foster and encourage mutual aid among members ... to supervise, direct and provide in all reasonable ways—any and all such services to its members ... to furnish statistics and unbiased facts to its members as to their individual rights and requirements ..."

The above quotes are from the bulletin put out by the United 16 mm. Society. Dan also hopes to use this Society to further forms of strict standardization in every phase of 16 mm. work and equipment. This is certainly a job that needs doing and one that will have to be done before the narrow gauge film comes completely into its own. It's a big job. But Dan Clark has the experience, the authority and the prestige to put it over. And you can add to that the best wishes of all his friends.

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(See Article on Page 254)

Current Assignments of A. S. C. Members

As this issue of American Cinematographer goes to press, assignments of A S C members as Directors of Photography on current productions shooting in the various Hollywood studios are as follows

Columbia Studios

Rudy Mate, "Down to Earth," (Technicolor), with Rita Hayworth, Larry Parks, Marc Platt, Edward Evrett Horton and James Gleason.

Leo Tover, "Dead Reckoning," with Humphrey Bogart, Lizabeth Scott

Charles Lawton, Jr "The Return of Monte Cristo" (Edward Small Prod.) with Louis Hayward, Barbara Britton

Henry Freulich, "The Gloved Hand," with Anita Louise, Robert Scott

Phil Tannura, "The Outlaw Tamer," with Charles Starrett, Smiley Burnette, Nancy Saunders.

Hal Roach Prods.

John Boyle, "Here Comes Trouble," (Cinecolor), with William Tracy, Joe Sawyer, Beverly Lloyd, Joan Woodbury, Betty Compson

Independent Prods.

Benjamine Kline. "Rolling Home," (Screen Guild - Affiliated) with Jean Parker, Russel Hayden. Raymond Hatton

Metro-Goldwyn-Mayer

Joseph Ruttenberg, "Sacred and Profane," with Green Garson, Richard Hart, Bob Mitchum.

Sidney Wagner, "High Barbee," with Van Johnson, June Allyson.

George Folsey, "The Secret Heart," with Claudette Colbert, Walter Pidgeon, June Allyson, Robert Sterling

Ray June, "Beginning of the End," with Brian Donlevy, Robert Walker, Tom Drake, Audrey Totter, Beverly Tyler, Hurd Hatfield, Hume Cronyn, Joseph Calleia, Henry O'Neill

Paul Vogel, "Lady in the Lake," with Robert Montgomery, Audrey Totter, Leon Ames.

Harry Stradling, "Sea of Grass," with Spencer Tracy, Katharine Hepburn, Melvyn Douglas, Robert Armstrong

Charles Rosher, "Summer Holiday," (Technicolor), with Mickey Rooney, Gloria De Haven, Walter Huston, Frank Morgan, Marilyn Maxwell

Monogram

L. W. O'Connell, "Bringing Up Father," with Joe Yule, Renie Riano, Tim Ryan.

Harry Neumann, "Wife Wanted," with Kay Francis, Robert Shayne, Paul Cavanaugh, Veda Ann Borg.

Paramount

George Barnes, "Emperor Waltz," (Technicolor), with Bing Crosby, Joan Fontaine, Oscar Karlweis, Sig Ruman

Jack Greenhalgh, "Jungle Flight," (Pine-Thomas), with Robert Lowery, Ann Savage, Douglas Fowley, Barton McClane, Curt Bois.

RKO

Gregg Toland, "The Best Years of Our Lives," (Goldwyn Prod.), with Myrna Loy, Frederic March, Dana Andrews, Teresa Wright.

J Roy Hunt, "The Devil Thumbs a Ride," with Lawrence Tierney, Nan Leslie.

Lee Garmes, "The Secret Life of Walter Mitty," (Goldwyn Prod.—Technicolor), with Danny Kaye, Virginia Mayo, Fay Bainter, Boris Karloff

Joseph Walker, "It's a Wonderful Life," (Liberty Films) with James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell.

Milton Krasner, "Katie For Congress," with Loretta Young, Joseph Cotten, Ethel Barrymore, Anna Q. Nilsson, Rose Hobart, Charles Bickford.

Frank Redman, "Beat the Band," with Fances Langford, Gene Krupa.

Republic

Archie Stout, "Angel and the Outlaw," with John Wayne, Irene Rich, Gail Russell, Bruce Cabot, Harry Carey.

20th Century-Fox

Arthur Miller, "The Razor's Edge," with Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Herbert Marshall, Anne Revere, Clifton Webb

Norbert Brodine, "13 Rue Madeleine," with James Cagney, Annabella, Frank Latimore, Richard Conte

Joseph La Shelle, "The Late George Apley," with Ronald Colman, Peggy Cummins, Richard Ney, Edna Best.

United Artists

Russell Metty, "Bel Ami," (Loew-Lewin Inc.), with George Sanders, Angela Lansbury, Ann Dvorak, Frances Dee, Marie Wilson.

Lucien Androit, "Dishonored Lady," (Mars Films) with Hedy Lamarr, Dennis O'Keefe, John Loder, William Lundigan

Franz Planer, "The Chase," (Nero Prods.), with Robert Cummings, Michele Morgan, Peter Lorre, Jack Holt.

Paul Ivano, "Strange Bedfellows," (Andrew Stone Prods.), with Eddie Bracken, Priscilla Lane, Allen Jenkins, Tom Conway, Arthur Treacher

Universal

Hal Mohr and W. Howard Greene, "Pirates of Monterey," (Technicolor), with Maria Montez, Rod Cameron, Philip Reed, Mikhail Rasumny, Gilbert Roland.

Stanley Cortez, "Smash-Up," (Walter Wanger Prod.), with Susan Hayward, Lee Bowman, Eddie Albert, Marsha Hunt, Wallace Ford

Russel Harlan, "Ramrod," (Enterprise), with Joel McCrea, Veronica Lake, Donald Crisp, Preston Foster, Arleen Whelan.

Joseph Valentine, "Magnificent Doll," (Skirball-Manning Prod.), with Ginger Rogers, David Niven, Burgess Meredith, Peggy Wood.

Tony Gaudio, "Swell Guy," (Mark

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Hellinger Prod.), with Sonny Tufts, Ann Blyth, Ruth Warrick, William Gargan

Charles Van Enger, "White Tie and Tails," with Dan Duryea, Ella Raines, William Bendix, John Miljan

Virgil Miller, "Vigilantes Return," (Cinecolor), with Jon Hall, Margaret Lindsay, Andy Devine.

Warner Brothers

Arthur Edeson, "Stallion Road," with Ronald Regan, Zachary Scott, Alexis Smith.

Peverell Marley and William V. Skall, "Life with Father" (Technicolor), with Irene Dunne, William Powell, Elizabeth Taylor, Edmund Gwenn, ZaSu Pitts

Ernest Haller, "Deception," with Bette Davis, Paul Henreid, Claude Rains.

Carl Guthrie, "Cry Wolf," with Errol Flynn, Barbara Stanwyck, Geraldine Brooks

Sid Hickox, "Possessed," with Joan Crawford, Van Heflin, Raymond Massey, Joan Chandler

Bell & Howell Distributes Pierce Magnetic Wire Recorder

Bell & Howell has acquired distribution of the Pierce model 55A wire recorder and reproducer to add to B & H audio-visual service in the educational, industrial and religious fields of motion pictures. Pierce wire recorder provides 66 minutes of continuous recording.

Because neither wear or deformation of the wire occurs during recording or reproducing, the wire itself will last indefinitely. Previously-recorded sound is erased automatically when a new recording is made on the wire.

Central Cine Gets India Newsreel

Central Cine Corporation, Ltd. of Bombay has taken over production and distribution of Indian News Parade and information films from the government of India, according to recent announcement of A. J. Patel, executive director of Central Cine. Newsreel cameramen have already been assigned in various parts of the country to regularly supply film footage, and the company will maintain its own aircraft for speedy delivery of negative and prints. Cooperation with the government will be maintained in production of educational and documentary films, Patel stated.

Entertainment for A.S.C.

(Continued from Page 235)

who was dressed in the style befitting a cameraman. Bergen, well-informed on the technical terms of photography and equipment, proceeded to kid the cameramen and practices all over the place, including raw stock, cameras, laboratories, and lenses. For a brief encore, Bergen brought Mortimer Snerd on for a few comments and laughs.

To wind up the show, Carson, Morgan, Kelly and Kaye appeared to sing a comedy ditty on cameramen and their work to the tune of the quartette from "Rigoletto." For the musical portions of the program, Leo Forbstein of Warners conducted the Freddie Martin orchestra, with Martin taking over for the dance program which followed the show.

Ciné-Kodak News Is Back

Ciné-Kodak News, the informative and up-to-date amateur movie-making magazine which is automatically distributed without charge to all active home movie makers, has once again commenced publication, according to an announcement by the Eastman Kodak Company.

Reduced in size, but with more pages added and with the use of color considerably increased, the publication is bringing readers a "refresher course" in home movie making in its first postwar issue. Titled an "Introductory Issue," this first Cine-Kodak News—1946 style—stresses the fundamentals of good movies, easy movies, movies that are fun to take and to show.

Future issues will be published as frequently as paper supplies permit, and will contain seasonal and instructive articles of interest to all movie makers. In addition, as in the past, the editors offer a free review and criticism service to all movie makers who want to improve their movie making.

C. H. Percy Promoted

Recently released from Navy duty after three years in the service, C. H. Percy has returned to Bell & Howell Company, Chicago. At recent annual meeting of stockholders, he was re-elected to the board of directors, and at the first meeting of the new board was promoted to the position of company secretary. Previously he had been assistant secretary of the company.

Filmosound Distributes British Educational Films

By special arrangement with British Instructional Films, Ltd., a large group of educational films is to be made available for rental and sale through the Bell & Howell Filmosound Library and its authorized representatives in the United States. Many of these films are not unknown to American schools, prints of some have been in use for years by educational film centers.

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(Continued from Page 233)

ica, we in the motion picture industry, should look forward with a great deal of hope, with encouragement that we have this vast power that we can use intelligibly for the future, with the knowledge and understanding that America is still the beacon light throughout the entire world; and with the understanding that the things that we have always stood for and have fought for in World War II, can be perpetuated.

Oh, I understand that there will be tough years ahead; there will be jungles of misunderstanding to be leveled; there will be swamps of doubt to be filled; there will be forests of fear to be cut. But it seems to me that we should approach this age with all of the enthusiasm of a young man eagerly embarking upon a new adventure. I think that the gains that can be secured are well worth the efforts involved and so let us in the motion picture industry ring out the lugubrious philosophies of sanctity and senility and maturity; and let's ring in the confidence and hope and good cheer that America and defeat have never been made to rhyme. I can tell you that I am very happy and very proud to be in the motion picture industry.

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